

ANDERS HILLBORG AND HIS MUSIC

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The work of composer Anders Hillborg must be understood primarily, but not exclusively, as electronic. The harmonic, melodic, rhythmic, formal and orchestral techniques he employs are all defined by the use of computers and synthesizers. However, because of Hillborg's use of caricatures, found objects, and forms best described as discordant collages, it is clear his work should be classified in the broader artistic movement of postmodernism. Furthermore, the development of Hillborg's oeuvre can be elucidated by placing it chronologically within the context of his life and work.

Hillborg's approach to composition is refreshing because of its inclusionary aesthetic and its diversity of content. His successful work in multiple genres aids him in this approach and gives him a unique perspective from which to cross over boundaries. Today, in the age of information and consumerism, many composers have access to and are being influenced by a wide variety of musical genres and styles, and Hillborg's mantra that *every sound, in the right context, can be music* is now more appropriate than ever before. Hillborg is a significant example of how artists can continue to create thought-provoking and original art in an age of oversaturation and global awareness, and he has opened new doors of possibility for composition in an electronic world.

BIOGRAPHICAL SKETCH

Christopher Stark was born in St. Ignatius, Montana on December 12, 1980. He has previously studied at the Cincinnati Conservatory (MM) and the University of Montana (BM), and in 2012 he was a resident artist in Italy at *Civitella Ranieri*. Stark is a recipient of the Underwood Commission from the American Composers Orchestra and winner of the *prix de composition* from the Orléans International Piano Competition. His music has been featured on NPR's *Performance Today*, and has also been programmed, rehearsed, and performed by such ensembles as the Detroit Symphony Orchestra, Sacramento Philharmonic, American Composers Orchestra, Buffalo Philharmonic, University of Texas Wind Ensemble, CCM Wind Symphony, Israeli Chamber Project, Aspen Contemporary Ensemble, and members of eighth blackbird. Stark has also been awarded an ASCAP Morton Gould Young Composer Award and placed first in the Utah Arts Festival's Orchestral Composition Competition. He was a regional winner of the 2011 SCI/ASCAP Student Commission Competition, and has received honorable mentions from both the ASCAP/CBDNA Frederick Fennell Prize and the Music Teachers National Association Distinguished Composer of the Year Award.

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INTRODUCTION

In the introduction to Robert Quist's *The History of Modern Swedish Music*, he speculates as to why modern Swedish music "remains an obscure topic among publications in English."¹ He cites a language barrier, political and geographical isolation, and a generally conservative musical style as his primary conclusions, and although Quist's inferences are debatable, it is undeniable that English publications concerning Sweden's twentieth-century concert music are scarce. Quist's text begins with the late-romantic vestiges of Wilhelm Stenhammar—a contemporary of fellow Nordic composers Sibelius and Nielsen—and concludes with a chapter entitled, "Approaching Postmodernism: Werle and Börtz." If Quist had ventured into postmodernism, perhaps he would have included a chapter on one of Sweden's most prominent contemporary voices, Anders Hillborg.

Jonathan D. Kramer's brief summary of musical postmodernism, in his article "The Nature and Origins of Musical Postmodernism," written in 1999, reads like a checklist of Hillborg's style traits and is a fitting point of departure for beginning to understand his music. It is likely that Kramer was largely unaware of Hillborg—few people were outside of Sweden on the date of the article's publication—or he likely would have included him in illustrating his arguments for a postmodern style. Kramer exclusively uses individual compositions as demonstrations for his classifications, and if he *was* unaware of Hillborg's work, he may have been intrigued to find a composer whose entire oeuvre potentially falls under the heading of postmodern. For the

¹ Robert Quist, *The History of Modern Swedish Music: an Introduction to Nineteen Composers* (Lewiston, N.Y.: Edwin Mellen Press, 2010), 1.

purposes of initiating the serious study of Hillborg's music, perhaps the most useful section of Kramer's article is his list of sixteen characteristics of postmodern music. Six of the items are particularly appropriate, as they pertain to Hillborg, and will be referenced regularly throughout this document. According to Kramer:

Postmodern music: avoids totalizing forms; includes quotations of or references to music of many traditions and cultures; embraces contradictions; is, on some level and in some way, ironic; challenges barriers between "high" and "low" styles; considers technology not only as a way to preserve and transmit music but also as deeply implicated in the production and essence of music.²

At the end of Kramer's list, he rightly cautions readers against using it as a steadfast way of labeling works of art "postmodern," but in the instance of Hillborg they offer a succinct and accurate starting point for the study of his work. The characteristics registered within this abbreviated list will be referenced regularly over the following four chapters with the hopes of beginning a serious discussion of Hillborg's music and its place within the larger artistic movement of Postmodernism. Discussing it chronologically within the context of his life will most effectively reveal these distinctive qualities, and it will also provide a framework to discuss aspects of Hillborg's biography, which to date, is largely undocumented.

Of the six key elements on Kramer's aforementioned list, the most vital, in regards to analyzing and understanding Hillborg's music, is the significant role technology plays in the creation and inspiration of his compositions. Hillborg's music is the continuation of generations of composers' works that were heavily influenced by technology, and he also belongs to the first generation of composers whose entire

² Jonathan D. Kramer, "The Nature and Origins of Musical Postmodernism," in *Postmodern Music/Postmodern Thought*, ed. Judy Lochhead and Joseph Auner (New York: Routledge, 2002), 16-17.

creative output is accompanied by computers and synthesizers. These new technological capabilities have changed the way music is created, and it is no coincidence that many important composers of the last hundred years were profoundly impacted by this development (e.g., Adams, Cage, Harvey, Ligeti, Murail, Reich, and Stockhausen). With new computer-aided means of production, these composers began to create new and innovative musical associations and meanings—many of which were highly idiosyncratic and often synthetic,³ but pioneering nonetheless. Because of this, it is important to assess and reassess the implications generated by this new means of production; and even more important, to invent methods for trying to understand them. Terminology borrowed from the field of electronic music is now necessary to describe certain electronically inspired acoustic techniques, and Hillborg's music is an excellent source of evidence.

Two other characteristics on Kramer's list—embracing contradiction and the avoidance of totalizing forms—are demonstrated by Hillborg's affinity for constructing his compositions out of disparate and frequently distorted musical materials which are paired together in interesting and strange combinations. Finnish conductor Esa-Pekka Salonen summarizes Hillborg's inharmonious dichotomies: "the static and the hyperactive, the mechanical and the human, the nobly beautiful and the banally brutal, the comic and the moving."⁴ These binaries in Hillborg's work are perhaps another byproduct of the inclusion of technology into his creative process whereby experimentation with audio manipulation, sampling, and collage are readily

³ Not based on naturally occurring acoustic phenomena, or phenomena with widespread and easily discernable associations.

⁴ Esa-Pekka Salonen, quoted in Hillborg, *Clarinet Concerto; Liquid Marble; Violin Concerto*, Ondine ODE 1006-2, compact disc, liner notes interview by Camilla Lundberg.

available and encouraged by their ease of implementation. Hillborg's use of these contradictory and unrelated juxtapositions stresses diversity over unity as a formal principle, and his avoidance of totalizing forms creates works which are held together via small and delicate pieces of connective tissue. These fragile connections that Hillborg reveals—often between musical genres and styles via quotation—help to give his work emotional depth and intellectual clout. By revealing similarities between disparate elements, he creates moving large-scale statements about universality and commonality in regards to many musical languages and styles, effectively challenging the distinctions of “high” and “low”—another element from Kramer's list. The composer Jonathan Harvey sheds light on Hillborg's possible goal through an explanation of his own process: “to take ... very different entities and unite them through ... the computer.” Harvey goes on to explain, “Integration of the opposites is very important, to show how, in some deep sense, everything is connected.”⁵

Finally, the postmodern use of quotation and irony are also prevalent in Hillborg's work, and are perhaps the most discernible traits of his language. The use of quotation can be divided into two categories in Hillborg's work: direct quotation—both self-referential and of other artists' work—and stylistic parody—which is often the source of irony in his music.⁶ Both allusions are incorporated regularly into his compositions, and they aid in creating sophisticated dramatic narratives ripe with semantic associations. Because of this, the development of Hillborg's language can be

⁵ Jonathan Harvey “hcmf composer in residence jonathan harvey in conversation” *HCMF* 2009, January 11, 2013. <http://www.hcmf.co.uk/HCMF-Composer-in-Residence-Jonathan-Harvey-in-conversation>.

⁶ Christopher Ballantine, “Charles Ives and the Meaning of Quotation in Music,” *The Musical Quarterly* 65:2 (April 1979): 177.

thought of as a long process of collecting and instantiating increasingly refined musical materials—whether his own or borrowed. In this regard, Hillborg can be viewed as a collector, and his works as exhibitions of his acquisitions. To put it another way, his compositions can be perceived as finely curated displays of musical taste, which contain myriad possible associations and meanings for the audience to ponder over and decipher.

CHAPTER 1

MUSICAL BEGINNINGS AND STUDENT YEARS

Per Anders Hillborg was born on May 31, 1954. The first of Margareta and Carl-Erik William Hillborg's three boys, he spent his childhood ten miles north of Sweden's largest city, Stockholm, in the suburb of Sollentuna. The only child in his family to pursue music, his early exposure came from his mother's side of the family. Margareta's grandfather, Lars-Johan Sundell, was a well-known folk musician in Sweden. He played the fiddle and sang and was referred to as *Lars i Svarven*—Svarven is a small town in rural central Sweden. Lars-Johan had two daughters, Greta and Stina, who were also talented musicians. Greta, Hillborg's grandmother, played the cello and was a progressive advocate of women's rights. She started and led her own ladies' orchestra in the 1940s because of her belief that Swedish male musicians viewed themselves as superior to female performers.¹ Greta's sister, Stina, was also an accomplished musician. She studied counterpoint with Alban Berg and piano with Eduard Steuermann in Vienna in the 1920s as a Jenny Lind Scholarship recipient. After her career was curtailed by a broken arm in the 1960s, she took a teaching position at the Royal College of Music in Stockholm—years later she would make a comeback at the age of eighty. Hillborg's mother, Margareta, was a stay-at-home mom—which he speculates was a reaction to her own mother's absence due to her touring schedule, and his father was an accountant for Sweden's most widely

¹ Margaret Myers, "Searching for Data about European Ladies' Orchestras, 1870-1950," in *Music and Gender*, ed. Pirkko Moisala and Beverley Diamond (Urbana: University of Illinois Press, 2000), 192.

circulated newspaper, the *Dagens Nyheter*. Despite the family's rich and varied background in music, neither of Hillborg's parents were musicians.

Hillborg showed an early aptitude for music despite its absence in his home. At the age of seven, after taking an ear-training test at the *Rösjösolan*, his elementary school teacher insisted that he study music, claiming he had the best ears in the school—a compliment the defiant young Hillborg greeted with little care. But after his parents were made aware of his talent, they insisted that he begin studying piano. In the Swedish education system students are provided with music lessons, free of cost, if they choose to pursue them. Hillborg took advantage of this and began lessons. He contends that he was forced by his parents—"hating every second of it."² He approached the lessons with contempt, and was the self-described worst student in the piano studio. He continued against his will until he was eleven and quit. He was interested in other endeavors—such as writing short stories about the fate of North American Indian tribes, unaware that this subject would influence his later work.

In 1965, the year Hillborg quit piano lessons, another cultural phenomenon was in full tilt: Beatlemania. Hillborg's personal interest in music did not begin until he discovered popular music, and more specifically, the Beatles.³ As a student at the Sollentuna *Centralskolan*, and later the *Rudbecksskolan*, he devoured *Revolver* (1966), *Sgt. Pepper's Lonely Hearts Club Band* (1967), and *The White Album* (1968). Hillborg was drawn to the experimentation and expanded instrumentation of the post-touring Beatles' albums, reflecting years later that they were "a really good example for a

² Anders Hillborg, interview by author, November 27, 2011.

³ The term popular is used to describe music with wide appeal and distribution. Not to be confused with pop music, which is a specific genre of popular music.

young person who wants to create music.”⁴ The Beatles’ shift towards a more expanded instrumental palette, and their development of more sophisticated song structures acted as a gateway to art music for Hillborg. At the age of sixteen he formed a rock band with his classmates in order to pursue this newfound interest. The group was wryly named *Halv Sex* (Half Six or Five-Thirty), and Hillborg played keyboards. They ambitiously attempted to cover songs by groups like Chicago and Earth, Wind & Fire with, as Hillborg jests, “limited success.”⁵ Through his interest in popular music, Hillborg found his way back to the piano, which he had disliked in his youth. He also began learning popular songs by rote rather than through method books and printed music. This approach to learning and creating music would significantly influence his compositions and working process—to this day, notation is always his last and arguably least important step.

Because he had re-discovered music through his own self-interests, and dropped out of the *Rudbecksskolan*, Hillborg sought out private lessons in ear training.⁶ By joining a Lutheran Church-sponsored group, called a *studiecirkel*, he was able to take lessons from a local music teacher named Birgit Johansson—who incidentally, famously rejected a marriage proposal from Glenn Gould days before his death.⁷ Hillborg considers these music lessons absolutely crucial to his development as

⁴ Hillborg, interview by author, November 27, 2011.

⁵ Ibid.

⁶ Although leaving secondary school while simultaneously pursuing private lessons seems contradictory, it is important to note Hillborg’s rejection, from an early age, of educational institutions. He is very practical and efficient in his acquisition of knowledge, and he has never graduated from any of the institutions he attended, ambivalent towards the merit of certification.

⁷ Michael Clarkson, *The Secret Life of Glenn Gould: A Genius in Love* (Toronto: ECW Press, 2010), 247.

a musician, and it allowed him to study with other teenagers in Sollentuna—one of whom was the notable composer Jan Sandström (who was also a member of *Halv Sex*). Hillborg speaks of Johansson's caring nature and playful teaching method with great fondness, and he maintains that she helped to create the foundation of knowledge that would lead him to excel later at the Royal College of Music in Stockholm. When he was seventeen he left his rock band and decided he wanted to seriously study music again. He resumed his private piano lessons and also began lessons in counterpoint in preparation for the conservatory entrance exams. Concurrent with these studies, Hillborg sang in choirs, an experience that would undeniably inform all of his creative work.

From 1976 to 1982 Hillborg studied counterpoint, composition, and electronic music at the *Kungliga Musikhögskolan i Stockholm* (Royal College of Music in Stockholm). He spent his first two years enrolled in the counterpoint course under the guidance of Swedish composer Lars-Erik Rosell. Hillborg had not produced any original compositions at this point other than a five-minute work for voice or mixed choir with piano or small orchestra entitled *O soluppgång i evigheten* (*O Sunrise of Eternity*) which he wrote as a teenager in 1973. As part of the two-year counterpoint program, he was instead composing fugues and exercises in the style of Bach. He is still fond of the exercises he composed and continues to compose them. He believes strongly that counterpoint is the core of musical composition, and speaks of it in a mystical and meditative way. He insists that, with practice, one can learn how to

merge, as if on a spiritual plane, the horizontal and the vertical.⁸ This tendency towards mysticism is present in many of Hillborg's works and is a key factor in understanding aspects of his musical language. In 1977, towards the end of his counterpoint studies, Hillborg composed a two-minute choral work entitled *Vem är du som star bortvänd* (*Who are you, who are turned away?*) based on a text by Nobel Laureate Pär Lagerkvist. This short work and the previously mentioned *O Sunrise of Eternity* are currently not in circulation.

After finishing the two-year counterpoint certificate at the Royal College, Hillborg began the four-year composition program.⁹ His primary composition teacher was Gunnar Bucht, and the English composer Brian Ferneyhough also contributed to his education as a frequent guest and teacher at the Royal College. Hillborg's earliest compositions are short choral works, a natural outgrowth of his experiences as a teenager singing in choirs—an ensemble he considers his first instrument. *Lilla Sus grav* (*The Grave of Little Sus*, 1978), a four-minute work for mixed choir, is an example of these early works and was written in the first year of his composition studies. The text is by the Chinese poet Li He, of the late Tang Dynasty, set in Swedish using a translation by the poet and scholar Göran Sommardal. The most salient feature of this short work, and a hallmark of Hillborg's musical language, is the use of *tutti divisi*—which was common practice in the 1960s and 70s. Example 1 demonstrates this technique, and in this instance also illuminates how the technique is

⁸ Hillborg laments that many students no longer study counterpoint seriously, believing that there is a current trend toward exclusively vertical sonorities. This is one instance in which he states a problem with the incorporation of popular music into concert music, believing that it may be responsible for this phenomenon. From interview by author, November 2011.

⁹ Hillborg has no degrees from the Royal College of Music. He attended the courses, but did not receive diplomas.

used to generate harmony. The sopranos and tenors begin in unison and quickly branch out, primarily in stepwise motion, until they are divided into individual soloists. The result, in measure 2, is a rich diatonic cluster—(024579) hexachord—generated through contrary contrapuntal motion using a Phrygian scale on F. This technique can be described as monophonic polyphony—creating harmony by sustaining the melodic tones, and it allows complex harmonies to be created through simple voice leading—an essential aspect of choral writing. The number of notes in any given chord equals the number of voices; therefore, the harmony is dictated by the instrumentation.

Li He LILLA SUS GRAV Anders Hillborg
(1978)

♩ = 72 accel - - tempo rit - al - - - 58

1. Mör - ka or - ki - de - ers dagg niente p L i k n a r e t t g r ä t a n d e ö - g a

2. Mör - ka or - ki - de - ers dagg niente p L i k n a r e t t g r ä t a n d e ö - g a

3. Mör - ka or - ki - de - ers dagg niente p L i k n a r e t t g r ä t a n d e ö - g a

4. Mör - ka or - ki - de - ers dagg niente p L i k n a r e t t g r ä t a n d e ö - g a

♩ = 72 accel - - tempo rit - al - - - 58

1. A → mp pp

2. A → mp pp

3. A → mp pp

4. A → mp pp

♩ = 72 accel - - tempo rit - al - - - 58

1. Mör - ka or - ki - de - ers dagg f pp

2. Mör - ka or - ki - de - ers dagg f pp

3. Mör - ka or - ki - de - ers dagg f pp

4. Mör - ka or - ki - de - ers dagg f pp

♩ = 72 accel - - tempo rit - al - - - 58

1. A → mp pp

2. A → mp pp

3. A → mp pp

4. A → mp pp

Example 1: *Lilla Sus grav*, mm. 1-5, example of *tutti divisi* technique. © Anders Hillborg. Used by permission.

Following on the heels of these short choral works, Hillborg turned his efforts toward instrumental composition. *Worlds* (1978-9) for orchestra is an ambitious twelve-minute work scored for an unusual combination of instruments: six percussion, two harps, two amplified pianos, electric guitar, and strings. The piece is what one might expect from a talented student-composer: a plethora of stimulating ideas with little holding them together. The form is in two highly contrasting sections and demonstrates a distinctly Hillborgian dichotomy in influence and style. The first part owes much to mid-twentieth modernism: Ligeti, Stockhausen, Cage, Lutosławski, and Xenakis; the second and much longer section reflects Hillborg's affinity for American minimalism. If the piece fails to unify these disparate elements, it does succeed in their effective presentation. The dramatic opening of the work—two amplified pianos brutally scraping their lowest strings—is the first instance of orchestral sound mass found in Hillborg's output, and the gesture reveals a subtractive perspective on harmony. Out of this *fortissississimo* eruption, the violas, cellos, and basses quietly emerge sustaining a dense twenty-four-note chord voiced primarily in major seconds from D-flat¹ to D⁵—the only exception being a perfect fifth dividing the cellos and basses and a minor second separating the violas and cellos. The sonority is overwhelmingly whole-tone although all twelve pitches are present. The sound mass is quickly interrupted by a muted low E¹ in both pianos, and the chisel-like blow propels the strings into a dynamic flurry of ascending chromatic gestures—now bundled together in minor seconds. Out of the pianos' indeterminate noise comes tightly controlled musical sound and gesture—not built up, but revealed. The roots of this subtractive method of composing can be partially traced backed to the Spectral school

in France in the 1970s, where the construction of the whole towards the unit was favored over the classical cellular construction technique.¹⁰

The most interesting aspect of Hillborg's first orchestral composition is how much of its material is still present in his current mature language: rapidly ascending chromatic scales in the strings, pointillistic piano, harp, and percussion writing—using a combination of controlled-aleatoric and highly specific notation (see Example 2), and stasis—achieved through slow harmonic rhythm and a constant eighth-note pulse. *Worlds* was premiered in 1980 by the Finnish Radio Orchestra under the direction of Leif Segerstam, and was later programmed by Esa-Pekka Salonen—who was twenty-five at the time—with the Swedish Radio Symphony in 1983. And although Hillborg had already developed a friendship with Salonen through various Scandinavian music festivals, he was surprised by the programming decision, stating, "I could scarcely believe it. My self-esteem was not all that good at the time."¹¹ This would mark the beginning of arguably the most important artistic relationship in Hillborg's career. In interviews, he credits Salonen for creating his life in the world of orchestra, primarily through Salonen's fearless programming and unceasing appetite for new music.¹² Salonen also helped expose Hillborg to post-serialism and uncompromising musical aesthetics, which Sweden lacked at the time.¹³ "If Salonen had not been in Sweden,"

¹⁰ Viviana Moscovich, "French Spectral Music: An Introduction," *Tempo*, New Series No. 200 (April 1997): 22.

¹¹ Anders Hillborg, *Clarinet Concerto; Liquid Marble; Violin Concerto*, with Martin Fröst (clarinet), Anna Lindal (violin) and the Swedish Radio Symphony Orchestra, conducted by Esa-Pekka Salonen, recorded at Berwald Hall, Stockholm, December 2001 and June 2002, Ondine ODE 1006-2, compact disc, liner notes interview by Camilla Lundberg.

¹² Hillborg, interview by author, November 27, 2011.

¹³ Hillborg, *Clarinet Concerto; Liquid Marble; Violin Concerto*, Ondine ODE 1006-2, compact disc, liner notes interview by Camilla Lundberg.

Hillborg states, “I wouldn’t have dared to write pieces like my early works from the 1980s.”¹⁴

♩ = 60

53

Pno.

senza ped.

Arpa

L.v. sempre

ff

molto espr.

D#F# GbAbB#(G#)

C# D# (Eb F# Bb)

Xil.

Mar.

Example 2: *Worlds*, mm. 53-4, example of pointillistic writing, using a combination of controlled-aleatoric and highly specific notation. © Gerhmans Musikförlag AB. Used by permission.

¹⁴ Hillborg, interview by author, November 27, 2011.

After completing *Worlds*, Hillborg would return to his home medium. *Poem 62* (1980), for mixed choir with text by e.e. cummings, is an early experiment in homogenous textural effects. Much of its influence can be traced to Ligeti—as a student Hillborg stole Ligeti’s *Lux Aeterna* (1966) from the college library.¹⁵ Example 3 is a brief excerpt from *Poem 62*, and despite the allusions to Ligeti, one can easily discern three clear traits of Hillborg’s language: rapid staccato—granular—vocal technique, short canons—used to create texture, and the previously mentioned *tutti divisi*.

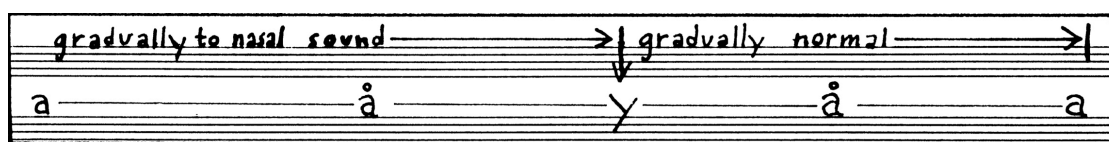
¹⁵ Anders Hillborg, *Eleven Gates*, with the Royal Stockholm Philharmonic Orchestra, conducted by Alan Gilbert, Sakari Oramo, and Esa-Pekka Salonen, recorded at the Stockholm Concert Hall, Sweden, September 2007, December 2009, and November 2010, BIS Records BIS-SACD-1406, compact disc, liner notes by Sara Norling.

Example 3: *Poem 62*, mm. 36-8. © Anders Hillborg. Used by permission.

But perhaps the most interesting technique in *Poem 62* is the use of slow transitions between different vowel sounds to create the impression of electronically filtering the choir. Though this technique is not new—Stockhausen exhaustively explored it ten years earlier in *Stimmung* (1968), and it is present in the folk music of many cultures around the world¹⁶—Hillborg’s usage is less didactic than previous composers’, and its allusion is more easily recognizable. This filtering technique is

¹⁶ Mark C. Tongeren, *Overtone Singing: Physics and Metaphysics of Harmonics in East and West*, (Amsterdam: Fusica, 2004) 119-161.

certainly now referenced more in mainstream music than in concert music—in fact, by the late 1970s, popular music was the primary disseminator of electronic music techniques first developed in experimental studios in the 1950s. Example 4 shows the directions Hillborg provided to the choir to create this technique, which will eventually become more developed and thematic in his first commissioned work, *muoɔaaɣiyɔɔoum* (1983) for mixed choir, the title of which is a phonetic spelling of the onomatopoetic action of progressing through vowel sounds with one’s mouth. The effect is analogous to a low-pass filter opening and closing.



Example 4: *Poem 62*, score explanation for execution of filtering technique. © Anders Hillborg. Used by permission.

It is not a coincidence that the language of the experimental electronic studio began to permeate Hillborg’s acoustic compositions. He used his final year of study at the Royal College to focus exclusively on electronic music while being mentored by Swedish composer Par Lindgren.¹⁷ Lindgren was only one year removed from his studies at the Royal College when he was hired to teach electronic music there. A self-

¹⁷ One humorous anecdote Hillborg relays is his request during his third year to the head master that he be allowed an extra year to focus exclusively on electronic music. The head master explained that the composition course is four years long, and that he had only just completed his third year, an oversight that Hillborg attributes to “the seventies.” From interview by author, November 2011.

proclaimed student of rock and roll and a “one-chord guy,”¹⁸ Lindgren’s early electronic pieces heavily influenced Hillborg. Lindgren, along with Hillborg’s general studies in electronic music, helped to expose Hillborg to new musical concepts and different ways of creating music; more specifically, to the concept that “every sound, in the right context, can be music.”¹⁹ Hillborg regularly states this in interviews when speaking about important concepts in his musical development. The quote reveals his early predilection towards a postmodern musical language, and his electronic music studies were essential in initiating it. Once completely dedicated to mastering electronic music techniques,²⁰ Hillborg would begin acquiring skills that would inform his entire output, including his purely instrumental compositions.

Rite of Passage (1981) is Hillborg’s first and most substantial electronic work. Alongside his unusual orchestral composition *Worlds* and the exceedingly difficult *Poem 62* for mixed choir, these works mark the beginning of his serious output as a composer. Although these pieces are infrequently performed, they contain many of the key characteristics of Hillborg’s musical language. They also mark the beginning of a long process of development that is most easily understood as a practice of collecting and curating musical content. In this context, the term curator can be used to define the phenomenon of discovering preexisting or original material and using/reusing it in musical compositions. This is not unlike the use of *objets trouvés* by Marcel Duchamp, but the difference is that Hillborg reuses his musical objects, and even

¹⁸ A term Lindgren uses to describe himself, according to Hillborg. From interview by author, November 2011.

¹⁹ Hillborg, *Eleven Gates*, BIS Records BIS-SACD-1406, compact disc, liner notes by Sara Norling.

²⁰ Hillborg, interview by author, November 27, 2011.

manufactures some of them. The musical recycling that Hillborg employs in his compositions is a deliberate decision; with each use, the materials attain a higher degree of refinement, and a more defined meaning. This allows Hillborg to execute musical drama with increasingly precise clarity and intent.²¹

Rite of Passage is inspired by Carlos Castaneda's book, *The Teachings of Don Juan*, which chronicles Castaneda's apprenticeship with a self-proclaimed Yaqui Indian sorcerer in Mexico during the 1960s. Hillborg's lifelong fascination with the mysticism of North American Indian tribes informs many of his works—he has set Castaneda's text as recently as 2011. An excerpt from the program note states: "*Rite of Passage* is an anthropological term which describes ceremonial acts performed in conjunction with such decisive moments in life as birth, death, initiation, etc. Here, 'rite of passage' refers to transitions between different states of consciousness or worlds."²² In another program note he describes the piece as a process of "gliding into a different world."²³ These descriptions are paramount to understanding Hillborg's music. His aim to create musical worlds places him in dialogue with many of the minimal, electronic, and ambient composers of the 1970s including Wendy Carlos—*Sonic Seasonings* (1972)—and Brian Eno—*Ambient 1: Music for Airports* (1978). These composers were attempting to metaphorically reposition the audience in a synthetic space, whether through the creation of musical wallpaper or a sonic landscape, where rules of past musics may no longer exist. Hillborg would build upon

²¹ The clarity and intent are heightened by an awareness of his previous compositions.

²² Anders Hillborg, *Stockholms Elektronmusikfestival 1982*, Fylkingen Records, 1982, 33⅓, liner notes, translated by William Brunson.

²³ Anders Hillborg, quoted in Zagorka Zivkovic, *Six Swedish Composers: A Presentation of Six Composers and Their Music, Performed at the ISCM World Music Days, 1984*, (Stockholm: Swedish Music Information Center, 1984). 4.

this idea in later pieces, usually as an attempt to establish a malleable space in which he can present musical material. Establishing and controlling the synthetic space in which the listener resides is an outgrowth of electronic music techniques, and primarily a result of reverb, echoes, and delays.

Another of Hillborg's definitive techniques is first found in *Rite of Passage*: a harmonic language based upon atypical harmonic spectra. The harmony is constructed using an overtone series based on a minor tenth,²⁴ rather than the more common octave; therefore, the ratios are slightly larger than the pure Pythagorean ratios of 1:1, 2:1, 3:2, 4:3, etc. Example 5 shows the opening harmonic spectrum of *Rite of Passage* up to the sixteenth partial. It is based on scaling factors of 1.2:1, 2.4:1.2, 3.6:2.4, etc., rather than the more common Pythagorean ratios listed before. This altered, synthetic spectrum fits the mystical concept of otherworldly-ness drawn from Castaneda's text. We are in a different universe with different fundamental laws. This technique effectively removes and/or shifts a Western audience's learned pitch-based expectations, and it also creates a new and strong harmonic foundation. To this day, Hillborg's compositional process always begins with the careful creation of unusual harmonic series.²⁵

²⁴ Ibid. It is incorrectly labeled a minor seventh in this publication.

²⁵ Hillborg, interview by author, November 27, 2011.



Example 5: *Rite of Passage*, first sixteen partials of the opening spectrum.

The last significant work composed by Hillborg as a student is the eleven-minute concertino for clarinet and fourteen solo strings entitled *Lamento* (1982). Hillborg employs a more limited approach in *Lamento* by abandoning the poly-stylistic method of his previous instrumental composition *Worlds*, and by adopting the more ethereal and focused elements in *Rite of Passage*. The highly virtuosic clarinet solo, resembling an ecstatic free jazz improvisation—although meticulously notated, is set against an atmospheric string accompaniment which harkens back to the otherworldly-ness of *Rite of Passage*. The care that Hillborg takes to create an effective musical space is critical to the work’s success. We can see clearly the effect Hillborg’s work in the electronic studio had on his acoustic composition. Like *Rite of Passage*, *Lamento* has a formal trajectory that is more convincing than his previous instrumental works. Having spent time working in a more mechanical and math-heavy medium, Hillborg began stressing macro-level over micro-level thought, and the playing-out of processes over more variable and ephemeral techniques.

The harmonic language of *Lamento* is also similar to *Rite of Passage*. Example 6 demonstrates an inverted harmonic spectrum based on a major sixth from the opening string accompaniment. In this instance, Hillborg rounds to the nearest chromatic pitch, although he uses microtones later in the composition to achieve a

Musical notation for the M6 scale in G major. The scale is written on a grand staff (treble and bass clefs). The notes are: G (treble), A (treble), B (treble), C (treble), D (treble), E (treble), F# (bass), G (bass). The F# is marked with a sharp sign. The scale is labeled 'M6' above the first two notes.

Another technique taken from the electronic studio, and first applied in *Lamento*, is seen in Example 7. Here the string soloists are recreating an electronic delay. The reason that this cannot be labeled as a classic imitative technique, or a canon with entrances cascading down the octatonic scale by step, is revealed in the intent of its use. The technique is used to create artificial space through the use of an artificial echo, rather than harmony or individual contrapuntal lines. Also, the individual voices are quickly blurred together with the inclusion of grace notes beginning with the fifth entrance rather than a more calculated and contrapuntal rhythmic scheme. This increases the probability that the technique is employed to generate texture through the excitation, and subsequent activation, of a synthetic space, and not strict canonic imitation. The result is an unnerving temporary mutation of musical space and time.

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Example 7: *Lamento*, mm. 47-9, violin texture imitating electronic delay. © Anders Hillborg. Used by permission.

Hillborg's comments years later reveal the political climate of his composition studies in the late 1970s: "You couldn't say that *West Side Story* was a masterpiece."²⁷ In an interview with Esa-Pekka Salonen, they both agreed that the climate was oppressive and primarily modernist,²⁸ a familiar trope of many composers of their

²⁷ Hillborg, interview by author, November 27, 2011.

²⁸ Hillborg, *Clarinet Concerto; Liquid Marble; Violin Concerto*, Ondine ODE 1006-2, compact disc, liner notes interview by Camilla Lundberg.

generation. In another statement, Hillborg also claims that Sweden had strong populist leanings—stemming from their strong folk music tradition—and he credits his rock music background for helping him make the decision to stop making populist art.²⁹ These seemingly contradictory statements about the artistic climate in Sweden at the time of Hillborg’s studies essentially express the same idea: suspicion of institutions or schools of thought. Both comments clearly state a desire to be outside of the cultural norm, and it is from this attitude that Hillborg’s highly unique musical voice originates. These slightly incongruous statements also begin to suggest the presence of a “modernism versus populism” dichotomy, and this opposition is crucial to understanding Hillborg’s artistic intent. The influence of rock music, suggested by the second quote, will also become more pronounced, but in general, Hillborg claims, “The most important thing in my development in college was my studies in counterpoint and electronic music.”³⁰

²⁹ Ibid.

³⁰ Hillborg, interview by author, November 27, 2011.

CHAPTER 2

TRANSITIONAL YEARS

Apart from the occasional temporary teaching position, Hillborg has been a full-time freelance composer since 1982. In interviews he often asserts that he made a promise to himself after finishing college that he would spend ten years without an academic job—a promise that he proudly was able to keep.¹ He has willfully remained independent of academic institutions because of the perceived negative impact they had on his friends' and colleagues' time and craft. Hillborg states, "It was tough economic times, but instructive, and I avoided the trap of getting a job that would prevent me from composing for economic convenience."² Esa-Pekka Salonen recalls these tough economic times by describing Hillborg's living situation in 1983, claiming that there was nothing but a mattress in his Stockholm flat when he borrowed it for a weekend conducting engagement with the *Sveriges Radios Symfoniorkester* (Swedish Radio Symphony Orchestra).³ Despite Hillborg's uncertain financial circumstances during the 1980s, the works he composed during these transitional years are exceptionally ambitious. Their strict processes, complex harmonic schemes, and challenging—even idealistic—instrumental demands define them. It was not until the Violin Concerto (1991-2) that he began to reassess his compositional methodology

¹ Hillborg, *Eleven Gates*, BIS Records BIS-SACD-1406, compact disc, liner notes by Sara Norling.

² Mattias Franzén, "Anders Hillborg: A good composer need not be a dead composer," *Svenska Tonsättares Internationella Musikbyrå*, translated by Neil Betteridge, last modified April 05, 2010, <http://www.stim.se/en/PRESS/Portraits/Anders-Hillborg-A-good-composer-need-not-be-a-dead-composer/>.

³ Hillborg, *Clarinet Concerto; Liquid Marble; Violin Concerto*, Ondine ODE 1006-2, compact disc, liner notes interview by Camilla Lundberg.

and became more pragmatic in his approach, leading him to construct his materials from the perspective of the performers' tangible capabilities rather than from abstract concepts.⁴

Hillborg's first commission came from the Swedish *Rikskonserter* (The National Institute of Concerts), an important government foundation that promoted Swedish music from 1968 until 2010, including many of Hillborg's works. He was asked to write a choral work for a group in Stockholm for which he produced *μουσααγιωουμ* (1983) for 16-part mixed choir—commonly abbreviated *Mouyayoum*. After delivering the score to the choir, and as evidence of his ambitious artistic concerns trumping his idiomatic apprehensions, they promptly replied, “We will never again commission a piece by you because you write music that is impossible.”⁵ Eventually, the artistry would prevail, and four years later there would be four recordings by amateur choirs. Today, it is one of Hillborg's most performed compositions.

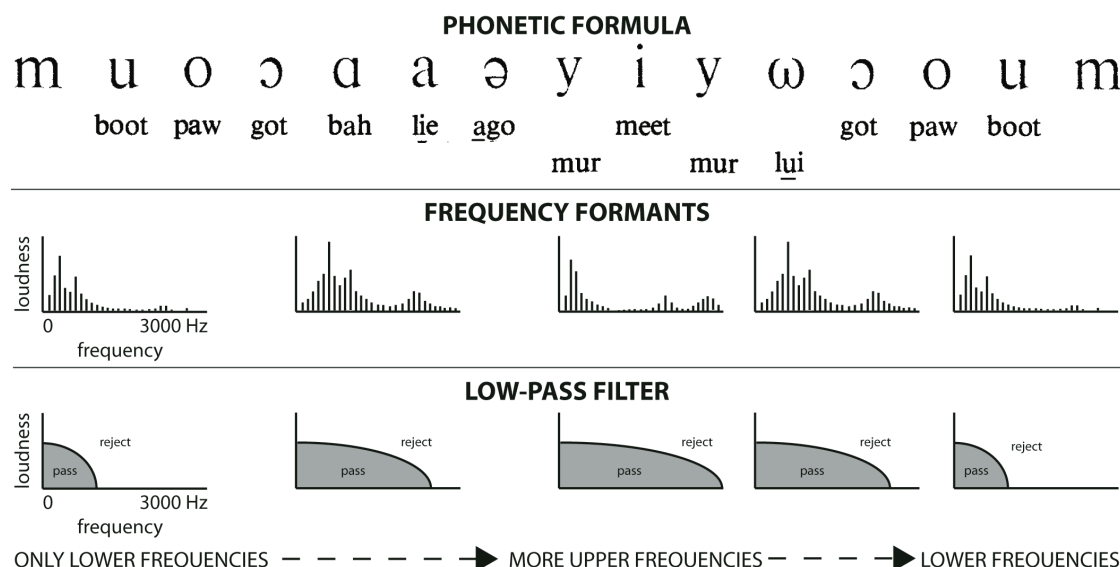
Mouyayoum is an expansion of the electronic filtering technique previously explored in *Poem 62*. Hillborg describes this technique in the performance notes of the score: “There is no text in the piece, only a phonetic ‘formula,’ which can be described as an opening and closing of the timbre.”⁶ By progressing through different vowel sounds, he creates the impression of a low-pass filter opening and closing, which is essentially a process of revealing and concealing the upper partials of the human voice. Example 8 clarifies this phenomenon by comparing low-pass filter settings,

⁴ Hillborg, interview by author, November 27, 2011.

⁵ Ibid.

⁶ Hillborg, *μουσααγιωουμ: for 16-Part Mixed Choir a Cappella* (Stockholm: Edition Suecia, 1989).

resultant frequency formants of the human voice,⁷ and the vowel instructions provided in the score. Clearly seen are the upper partials of the human voice becoming more resonant as the mouth position moves from m towards i, and becoming less resonant as it returns to its original position.



Example 8: *Mouyayoum*, demonstration of “opening and closing of the timbre,”⁸ shown by a mapping of low-pass filter settings, resultant frequency formants of the human voice, and the vowels indicated in the score.

Mouyayoum is also a clear example of one of the early harmonic processes present in Hillborg’s music. The harmony is comprised almost exclusively of (024579) hexachords, and, in order to emphasize the strict harmonic process and the electronic filtering technique, the work is composed almost exclusively of sixteenth notes and long tones, which are performed *sempre non vibrato*—a clear allusion to

⁷ “Vowel Formants,” C.R. Nave, Georgia State University, last modified 2012, <http://hyperphysics.phy-astr.gsu.edu/hbase/music/vowel.html#c4>.

⁸ Hillborg, *muoɔaaəyiyɔɔoum*.

Steve Reich, another important influence. The hexachords are generated from stacking perfect fifths—not unlike the major scale, which are then re-voiced to fit the singing ranges of the choir, and very often in heptatonic clusters. From measure 1 until measure 174 the harmony progresses through a rotational process in which new pitches are added a fifth higher than the previous chord's highest pitch, and the lowest note of the stacked fifths is dropped to maintain the (024579) hexachord. This strict process creates an almost imperceptible shift in harmony, primarily because the same <143250> interval-class vector is maintained. Example 9 shows this harmonic progression. The perfect-fifth-based structure is also strengthened by the relationship between the opening unison B-flat⁴ and the climactic unison on F⁵ in measure 203. Note also that from measure 174 to measure 291 the new pitches are added in a descending sequence of fifths, but now without dropping notes. This accumulative harmonic technique acts as a transition back to the opening cluster, on which the piece ends.

The musical score for 'The Great Wall of China' by John Williams is presented in two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of two flats (B-flat and E-flat). The score is divided into measures, with measure numbers 43, 70, 78, 87, 104, 131, 174, 203, 204, 174, 242, 269, 291, and 328 marked. A dotted line above the top staff indicates a melodic line that rises from measure 43 to a peak at measure 131 (labeled 'B') and then descends to measure 203 (labeled 'F'). A horizontal line below the staves, labeled 'chaos' on the left and 'clarity' on the right, spans the duration of the piece. The bottom staff features a bass line that starts with a double bar line, followed by a series of notes and rests, and ends with a double bar line. A dotted line below the bottom staff indicates a melodic line that rises from measure 204 to a peak at measure 291 (labeled 'D') and then descends to measure 328. The text 'chaos variation' is written below the bottom staff, spanning from measure 204 to measure 328.

Example 9: *Mouyayoum*, harmonic overview.

The most interesting and perplexing harmonic moment in *Mouyayoum* is also shown in Example 9 at measure 204. There is no clear precedent for the chord that appears immediately following the unison climax in measure 203, and in this context it can only be viewed as a variation of the opening and ending tone clusters because it is markedly more dissonant than its contiguous hexachords. This chord can be defined as a (0234579) heptachord, and the reason for its importance is that it may be hinting at postmodernism in Hillborg's music; at the very least, it can be seen as a forebearer to his use of postmodern techniques. From this point forward, seemingly random appearances of unrelated objects permeate his output, and often the illogical nature of these objects helps them to stand in stark contrast to Hillborg's more strict and logical processes.

Mouyayoum is also an example of an arch-like structure that Hillborg regularly employs. It can be described as a gradual progression from chaos to clarity and back to chaos. The work opens with the altos, tenors, and basses individually singing as low as possible creating a chaotic indeterminate cluster. The low cluster gradually fades out while the pitches of the first hexachord in Example 9 accumulate. The result is similar to the opening of *Worlds* and again reveals a subtractive approach to harmony. From the rumbling noise, discrete pitches materialize. A crossfading of musical materials, a common electronic music technique, is used to achieve this effect. The form is also reminiscent of apparitional structures, like Debussy's *La cathédrale engloutie* (1910) and Ravel's *La valse* (1920), where sound images materialize and dematerialize. In this instance, like Debussy, Hillborg's inspiration was the sound and ambience of the sea, which is revealed years later when he orchestrates *Mouyayoum* and renames it

King Tide (1999)—a colloquial term for an especially high tide. Music critic Sara Norling describes *King Tide* as, “a lapping interaction between ebb and flow in the orchestra that might be understood as a single, extended wave.”⁹ This description is similar to American post-minimal composer John Adams’s explanation of his early choral symphony *Harmonium* (1981), which he describes as light flickering on the surface of water.¹⁰ Both Hillborg and Adams were attempting to highlight timbre and form by limiting the pitch and rhythmic material. *Mouyayoum* marks the beginning of an interesting parallel career trajectory between Adams and Hillborg. While Hillborg’s work retains more elements of modernist European techniques—which Adams rejects on the grounds of their limited range of expression¹¹—they both share a likeness to Steve Reich in language and formal design.

After *Mouyayoum*, Hillborg continued experimenting with grafting electronic music techniques onto acoustic mediums. The height of these experiments came as a result of a commission from the Swedish Radio Orchestra for a new chamber work. Hillborg produced *Celestial Mechanics* (1983-5) for seventeen solo strings and percussion, which he considers to be his first original work: “containing more of himself than his influences.”¹² While there are still heavy traces of mid-twentieth-century modernism, there are now clear passages of uniquely Hillborgian techniques. It is clear that during his early post-conservatory years Hillborg is trying to distance

⁹ Hillborg, *Eleven Gates*, BIS Records BIS-SACD-1406, compact disc, liner notes by Sara Norling.

¹⁰ Jim Berrow and Barrie Gavin, *John Adams, Minimalism and Beyond* (Princeton, NJ: Films for the Humanities & Sciences, 1992).

¹¹ John Adams, *Hallelujah Junction: Composing an American Life* (New York: Farrar, Straus and Giroux, 2008). 104.

¹² Hillborg, interview by author, November 27, 2011.

himself from his influences. He spent two years composing the eighteen-minute work, and the detail and originality present in its implementation and concept are tangible confirmation of this effort. Intriguingly, and although he is fond of many aspects of *Celestial Mechanics*, he considers the work to be ultimately unsuccessful, primarily as a result of its problematic performance demands.¹³

The Finnish composer Jouni Kaipainen writes, “Each composition by Hillborg contains a world of its own, ...and the world of *Celestial Mechanics* is perhaps the most whole.”¹⁴ The wholeness Kaipainen suggests can be attributed to the severity of allegiance Hillborg pledges to the strict compositional planning executed in *Celestial Mechanics*, but despite this intricate construction, its difficult and impractical performance demands caused Hillborg to question its success. In order to accommodate the precise microtonal pitch material, which requires sixth-tones, the seventeen string soloists are instructed to retune their instruments based on a complicated chart, seen in Example 10. The work is rarely performed because of the extreme *scordatura*, but the reasoning for the retuning is logical. The problem does not lie with the idea, but with the medium. Kaipainen is in agreement regarding the logical yet complex execution of this harmonic concept given the circumstances: he states “Hillborg’s solution is irrefutably practical.”¹⁵ The harmony almost seems to have been conceived for electronic means; a simple concept for machines, but nearly impossible for instrumentalists to realize. Another important thing to note about the

¹³ Ibid.

¹⁴ Anders Hillborg, *Clang and Fury*, with the Swedish Radio Symphony Orchestra, conducted by Esa-Pekka Salonen, recorded at Berwald Hall, Stockholm, November 1999, Phono Suecia PSCD 52, 1992, compact disc, liner notes by Jouni Kaipainen, translated by Cynthia Zetterqvist.

¹⁵ Ibid.

chart in Example 10 is the central role of Violoncello 1 (Vc 1). The other instruments are symmetrically retuned around it—eight above and eight below, and the graph’s symmetry would be immediately visually apparent if there was not a mistake in Violoncello 3’s instructions: the tuning for its D string is accidentally left blank and shifted one column to the right (142.2).

Sträng V	E	A	D		G								
Vla		A	D		G		C						
Vc				A		D		G		C			
Cb								G	D		A	E	C
V1 (hz)	696.7	465	310.4		207.1								
Vla 1		462	308.3		205.8		137.4						
V2	686.2	458	305.7		204								
Vc 2		(454)		227		151.5		101.1		67.5			
V3	675.7	451	301		200.9								
Vla 2		448	299		199.6		133.2						
V4	665.2	444	296.3		197.8								
Cb 1		(442)						98.4	73.7		55.3	41.4	32.9
Vc 1		(440)		220		146.8		98		65.4			
Cb 2		(438)						97.6	73.1		54.8	41	32.6
V5	654.8	437	291.7		194.7								
Vla 3		434	289.7		193.3		129						
V6	644.3	430	287		191.5								
Vc 3		(426)		213			← 142.2	94.9		63.3			
V7	633.8	423	282.3		188.4								
Vla 4		420	280.3		187		124.9						
V8	623.3	416	277.6		185.3								

Example 10: *Celestial Mechanics*, tuning instructions for strings. © Gehrmans Musikförlag AB. Used by permission.

Celestial Mechanics is also electronic in its rhythmic structure. The piece opens with two microtonally pulsating violas in inverse rhythmic patterns. Example 11 shows this opening pattern, and exhibits the simple rhythmic scheme of adding eighth-

note durations and subsequently removing them, creating the impression of collapsing and expanding time. This can be viewed as a reference to a commonly used electronic device known as a low-frequency oscillator (hereafter LFO). LFOs are sound waves below the human threshold of hearing used to modulate other waves. In this instance the wave is used to modulate the speed of the rhythm, which in turn affects the intensity of the microtonal interference. Viola 3 begins with an oscillation speed of 0.8 cycles per second (Hertz), which can be calculated by using the formula: $(\text{Tempo}/60/\text{Duration of the Note})$. In the instance of Viola 3, when using the equation, $(120/60/2.5)$, there is a result of 0.8 Hz. When using the same equation at the fastest point of the violas rhythmic scheme, the result is an oscillation speed of 4 Hz— $(120/60/0.5)$. The sound has an overwhelmingly electronic affect, and it also demonstrates one of Tristan Murail's five fundamental precepts of spectral music: "to use logarithmic/expositional methods of organization instead of linear ones."¹⁶ The rhythm is in a constant state of speeding up and slowing down.

♩ = 120
Viola 3

The image shows two staves of musical notation. The top staff is for Viola 3 and the bottom staff is for Viola 4. Above the top staff, a tempo marking indicates a quarter note equals 120 (♩ = 120). Below each staff is a waveform representing a Low-Frequency Oscillator (LFO). For Viola 3, the waveform starts with a period labeled '0.8 Hz', then transitions to a period labeled '4 Hz', and finally returns to '0.8 Hz'. For Viola 4, the waveform starts with a period labeled '4 Hz', then transitions to '0.8 Hz', and finally returns to '4 Hz'. The musical notation consists of eighth and sixteenth notes, some beamed together, and rests, illustrating the rhythmic changes modulated by the LFO.

Viola 4

Example 11: *Celestial Mechanics*, mm. 1-5, LFO rhythmic technique.

¹⁶ Tristan Murail quoted in Moscovich, "French Spectral Music: An Introduction," 22.

By continuing to follow the acquisition of new musical objects by Hillborg the composer-curator, there are four new techniques first found in *Celestial Mechanics*: unexpected major chords, rewind and gating transitional devices, and quasi-folk string solos. These four techniques will pervade his entire output from this point forward, and it is important to mark their successive appearances. With each reuse they attain a greater level of meaning, which can be gleaned through context, program notes, titles, lyrics, and expressive markings.

Violoncello 1 plays the extended quasi-folk string solo in *Celestial Mechanics* beginning in measure 230 and continuing until measure 312. The principal characteristic that makes the solo sound quasi-folk is the pitch material. Example 12 demonstrates how the pitch material was created by stacking eight perfect fifths and then re-voicing them into a scale. The technique is exactly the same as in *Mouyayoum*, but rather than stopping with six notes he continues to eight, creating one degree of dissonance between the natural and raised fourth which, when employed, gives the impression of folk music that utilizes the Lydian mode. It is important to note the central importance of this material in not only the form (see Example 15a and Example 15b), but in the instrumentation as well. The symmetrical retuning around Violoncello 1 and its significant central solo suggest a *concertante* form, and if we continue the concept of multiple worlds in Hillborg's music, the kaleidoscopic effect of retuning around the soloist suggests alternate realities radiating outward. The central quasi-folk solo suggests that it is of this reality and not an alternate, which increases its emotional weight and structural significance within the form.



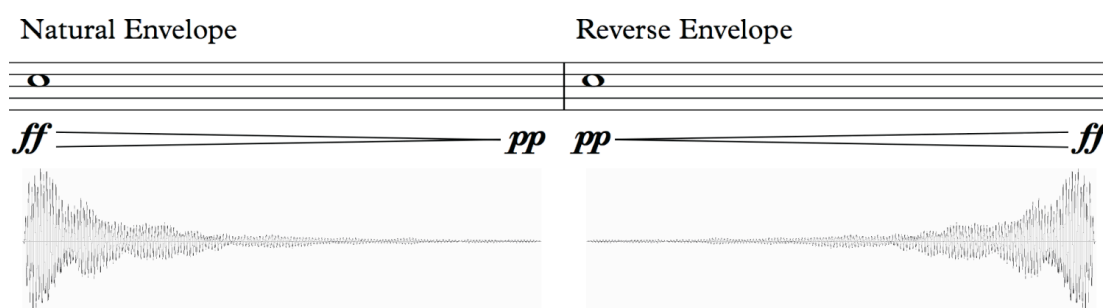
Example 12: *Celestial Mechanics*, stacked-fifths scale, Violoncello 1 solo pitch material.

Immediately following the solo in measure 313 is another newly acquired musical object: an unexpected C major chord. The chord definitively marks the Hillborgian moment of central clarity, and it is tuned to the central Violoncello 1. This is the only moment in which the ensemble sounds in a more typical twelve-note chromatic temperament—opposed to the sixth-tone harmony, and the presence of this unrelated chord, as in *Mouyayoum*, points directly at Postmodernism because of its freely associative and unrelatedly juxtaposed placement. The object, in this instance and from this point forward, is now more caricaturized and exacting, strengthening its bizarre affect and unusual positioning within the composition.

The last two techniques that are first found in *Celestial Mechanics* are both transitional devices: rewind and gating. The gating technique has clear forebearers—although the technique is not labeled as such: Igor Stravinsky’s *Symphonies d’instrument à vent* (1920) and Witold Lutosławski’s *Jeux vénitiens* (1960-1). In both of these cases gating means to instantaneously transition between musical materials, like an electronic switchboard—or gate—passing and/or rejecting different signals with the flip of a switch. It effectively acts as an anti-transition transitional device.

Like Lutosławski, Hillborg uses sharp and dry percussion instruments to signal the switch and, like Stravinsky, he uses gating as a way of creating form and variation.

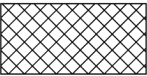
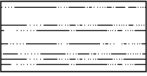

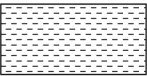





The rewind transitional device is used to give the impression that time is suddenly moving backward or rapidly moving forward by imitating the sound of an analog tape machine operating in reverse or at a faster speed. To achieve this effect, Hillborg reverses the instruments' more common and natural amplitude envelope with quick *niente* to *fortissimo* crescendos, which are sharply cutoff. Example 13 demonstrates a comparison between a naturally occurring violin *pizzicato* envelope and an unnatural reversed envelope. The rewind transitional effect is particularly effective in part because of the technique's widespread use in mainstream popular music, and its secret code mystique—made famous by *The White Album* track “Revolution 9” by the Beatles, in which it is speculated that information regarding Paul McCartney’s fictitious death can be gleaned from playing the track backwards. “Revolution 9” also contains samples of Sibelius’ Seventh Symphony, which Hillborg will reference later in a work entitled *Exquisite Corpse* (2002).



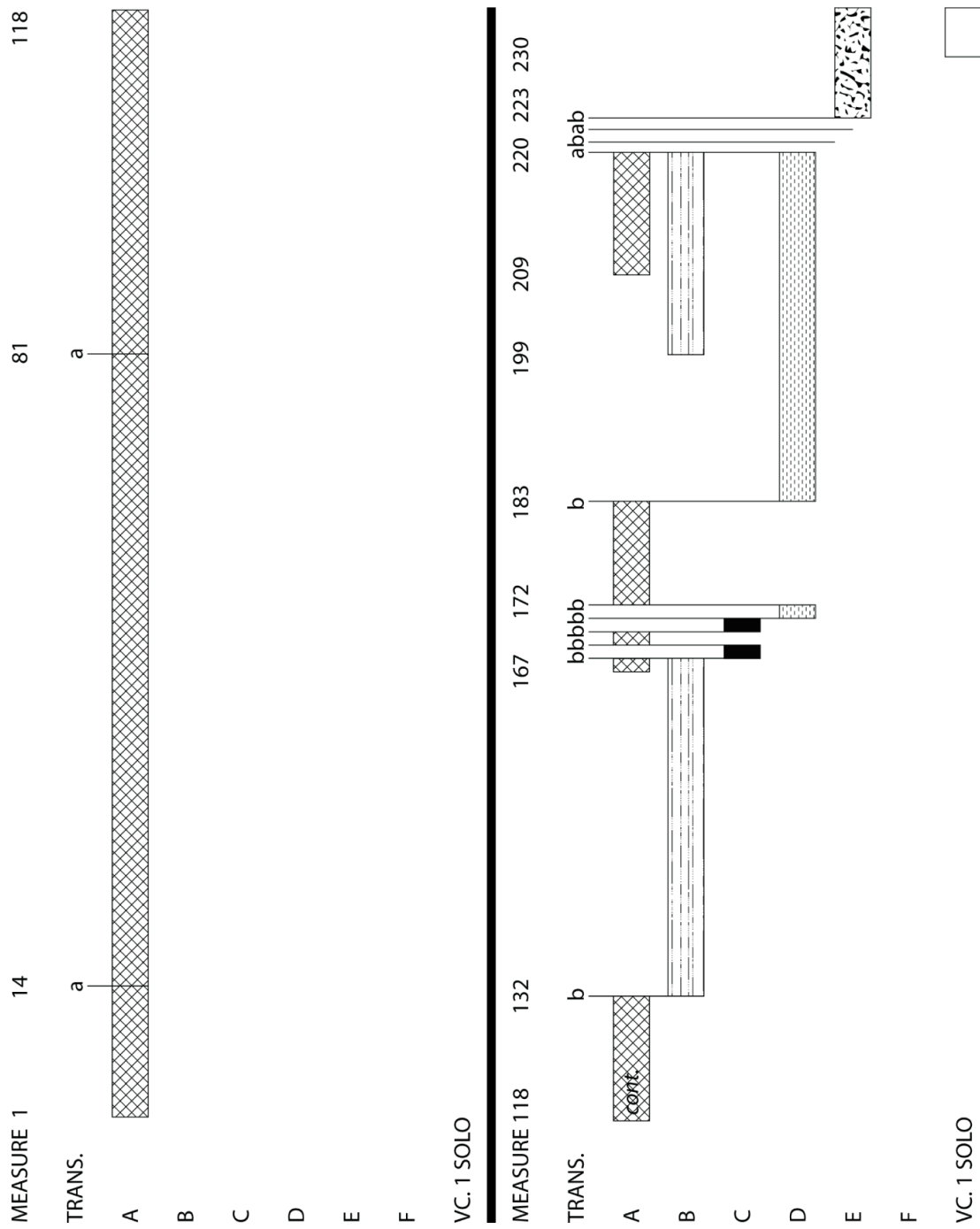
Example 13: *Celestial Mechanics*, rewind effect, reverse-amplitude envelope.

Example 14 details all of the material present in *Celestial Mechanics*, and Examples 15a and 15b provide a formal overview. The work is defined by its abrupt transitions and marked contrasts in character. It is easy to see in Examples 15a and 15b that Hillborg is thinking about his materials as occupying different worlds, and that the form is generated through weaving a complex gating pattern, releasing and impeding the flow of musical materials. Gate-form remains in Hillborg's oeuvre today, while the complex microtonal retuning schemes do not.

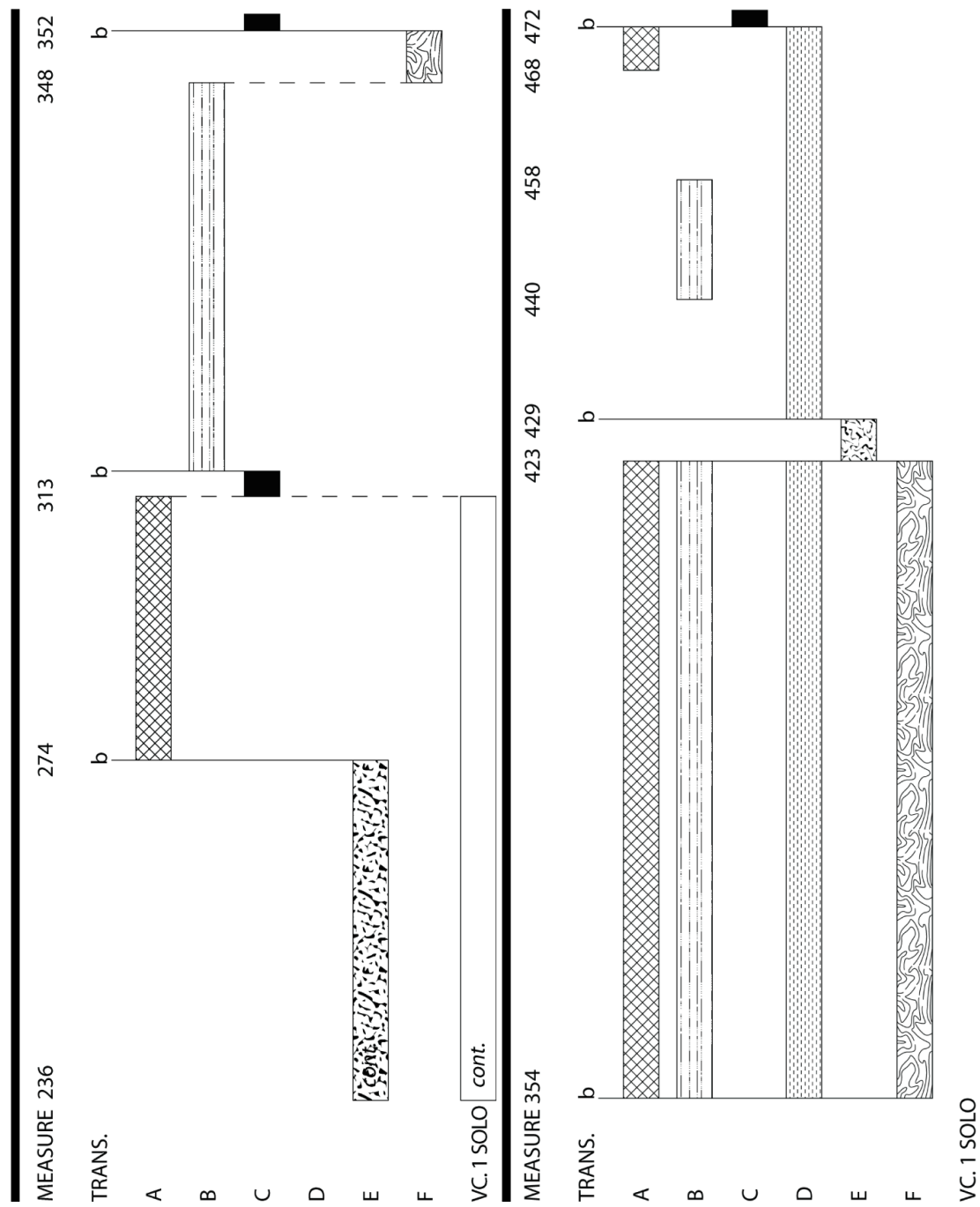
After *Celestial Mechanics* was recorded in 1991, it garnered praise from the UNESCO International Rostrum of Composers (1992) and was awarded Sweden's highest compositional honor, the Christ Johnson Prize (1991), given annually by the Royal Swedish Academy of Music.

<u>Letter</u>	<u>Identifying Pattern</u>	<u>Characteristics</u>
A		<i>Flautando</i> bowing LFO Rhythmic Technique Softer Dynamics Ascending/Descending Gestures
B		<i>Tutti Divisi</i> Thick Contrapuntal Texture Dense Legato Descending Lines
C		Static No Rhythmic Motion No Harmonic Motion
D		Fragmented Granular Version of A and B
E		<i>Brutale</i> Aggressive Accented Louder Dynamics
F		Very Dense and Complex Louder Dynamics Chaotic Diverse Timbres
Vc 1 Solo		Quasi-Folk <i>Sentimentale</i> Stacked-Fifths Pitch Material
TRANS. a		Reverse Amplitude Envelope Rewind Effect
TRANS. b		<i>Jeux vénitiens</i> Transition Instantaneous Electronic Gating Effect

Example 14: *Celestial Mechanics*, formal key and characteristics.



Example 15a: *Celestial Mechanics*, mm. 1-235, formal design.



Example 15b: *Celestial Mechanics*, mm. 236-472, formal design.

Hillborg began composing *Celestial Mechanics* in Stockholm and finished it in Paris while in residence at *La Cité Internationale des Arts*. He would, however, spend the bulk of this three-year residency composing *Clang and Fury* (1985-9), an ambitious work for large orchestra—the score to which is not available and possibly destroyed. *Clang and Fury* has never been performed—in some instances at the request of the composer, but it does however exist on a recording released in 1992—perhaps evidence that acoustic music is now being conceived for recording and not live performance. *Clang and Fury* is excluded from this discussion because the materials and issues presented by the work are covered in *Celestial Mechanics*. That said, the substantial twenty-seven-minute composition is worthy of future scholarship if and when a score becomes available from Hillborg's publisher.

In 1987, Hillborg returned to writing popular songs for the first time since being a teenager. The move is surprising, considering the uncompromising aesthetics of the works he was composing at the time, and it rekindles the contradiction surrounding the populism versus modernism dichotomy in his music. He was asked by the Swedish director Kjell-Åke Anderson to compose a short prologue and song for the film *Friends* (1988). Hillborg produced “Broken Necklace,” which was recorded by Swedish popular music artists Mikael Rickfors and Sharon Dyll and subsequently released on Mercury Records—a major label and subsidiary of PolyGram Records, Inc. Forays into popular song writing continue from this point forward, and Hillborg's songs are an important source for gleaning information about many of his symphonic works—particularly the full-length album Hillborg composed for Swedish pop singer Eva Dahlgren, which will be discussed more in Chapter 4. The songs also provided

Hillborg with an important source of income, which allowed him the time and resources to compose more serious concert works in the 1990s.

CHAPTER 3

PROFESSIONAL YEARS

After completing *Clang and Fury* in 1989 Hillborg dramatically changed his approach to composition. He felt that he was relying too heavily on math and processes to construct his works at the expense of his own intuition. He critically states, “I was counting my way through the eighties.”¹ He felt that his working process was arduous and inefficient, and he was not happy with the products of his efforts. He knew that he needed to change his methods, and in an anecdote describing a bizarre incident, Hillborg details the epiphany that happened while he was working on *Clang and Fury*: he had been working very meticulously and systematically with large and incredibly detailed millimeter-paper charts and graphs—e.g., the entire twenty-seven-minute composition was planned out in sixteenth-note increments, and one evening in Paris one of these large charts spontaneously began to burn. After Hillborg quickly extinguished the small fire, the impression of what he deemed “the shape of a Jesus figure” remained.² Although this anecdote is extraordinary and humorous, this incident acted as an important tipping point, spurring a permanent change in Hillborg’s approach. He describes the transformation as a shift towards a human being mindset and away from an electronic music mindset,³ meaning a change from a mechanical and objective musical language to one that is more expressive and spontaneous. This does not mean, however, that he would abandon his electronic

¹ Hillborg, interview by author, October 26, 2012.

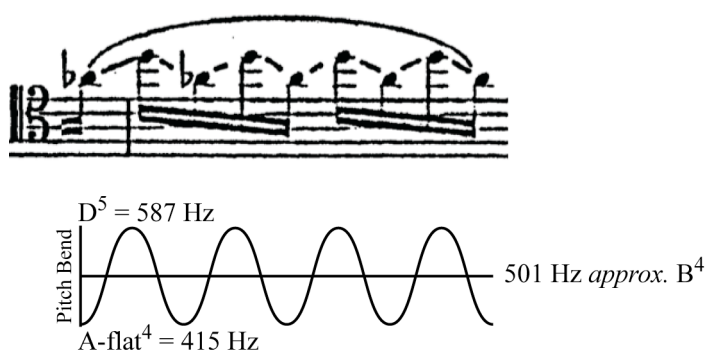
² Ibid.

³ Hillborg, interview by author, November 27, 2011.

music-inspired language, but rather that he would reverse the angle of translation, developing techniques from the performer's perspective and his own intuitions, rather than from the computer's.

The compositions that Hillborg wrote in the years following *Clang and Fury* are short and exploratory, and begin to highlight his keen sense of humor—perhaps as a byproduct of the aforementioned shift in attitude. The two short works written for Swedish trombone virtuoso Christian Lindberg, *Hudbasun* (1990) for trombone and tape and *U-TANGIA-NA* (1991) for alto trombone and organ, are examples of this. Both pieces are acutely comic and highly virtuosic, but their most interesting attribute is the further exploration of an electronic concept that was germinating in his earlier works *Celestial Mechanics* and *Musik för 10 Celli* (1987): frequency modulation (hereafter FM). FM is a simple technique whereby you modulate the frequency of one signal with another signal's amplitude, bending the pitch. Hillborg imitates this technique with the trombone and previously with strings—the ability to glissando is an important prerequisite. Example 16 shows an excerpt from *Hudbasun* and maps it onto FM parameters. It is important that the rhythm and the interval covered by the glissando are constant to accurately give the impression of frequency modulating the trombone's pitch. In Example 16, the trombone's pitch is modulated at an eighth-note rate at a tempo of 144 beats per minute. Using the previously discussed LFO formula for determining the cycles per second (Hertz) of the modulating signal, a result of 4.8 Hz is calculated, $(144/60/0.5)$, meaning the trombone glissandos from A-flat⁴ to D⁵ and back at a rate of 4.8 times per second. Another important parameter of FM is the modulation index, which can be explained as the amount the frequency is displaced or

the amount the pitch is bent. This is determined by the modulating signal's amplitude. In Example 16 the modulating signal is displacing the central carrier frequency, approximately B⁴ (501), by ± 86 Hz, $((587-415)/2=86)$. The amplitude of the modulating frequency is therefore 86 times the absolute amplitude level of 1. This would seem quite loud, but because the amplitude of the modulating signal is being used to control the frequency of the carrier signal, it does not affect the end amplitude. This FM technique will be further expanded and explored in the *scherzo* of the Violin Concerto, where it will become motivic.



Example 16: *Hudbasun*, mm. 16, imitation of FM with trombone. © Anders Hillborg. Used by permission.

Hudbasun also includes the first instance of a new sentimental caricature in Hillborg's output, not unlike the quasi-folk violoncello solo in *Celestial Mechanics*, but now imbued with irony. In measures 45-8, after the spritely opening section of the short work has comically ground to a halt, an old-timey funeral parlorsque organ enters unexpectedly. The trombone begins playing what sounds like a saccharine early twentieth-century popular ballad, creating an impression of sudden and ironic

nostalgia. It is yet another caricature that Hillborg has added to his expanding palette of musical objects. This short excerpt hints at material that will be more pronounced in the central slow section of the Violin Concerto.

Of the other minor and peripheral works from the late 1980s and early 1990s, arguably the most important is the short flute solo *Nårbilder* (1991), or *Close Ups*. The reason this work is so significant is that it contains the first instance of Hillborg's prime number-based octave cycles technique. Hillborg invented this harmonic and melodic device, and it is a technique that he regularly returns to in his compositions after 1991. Examples 17a and 17b clarify this technique by dissecting the opening bars of *Close Ups*. The technique is a two-fold prime-number process that sequentially ascends both horizontally and vertically—harkening back to the importance of counterpoint in Hillborg's work. In *Close Ups*, Hillborg begins with a ten-note collection as seen in Example 17a—A⁴ and E-flat⁴ are absent. In chromatically ascending order, from the flute's lowest C⁴, he submits each vertical pitch to a process of repetition at sequentially increasing prime-number intervals with each repetition being displaced by an octave. When the cycle reaches a third octave, it starts over with the next sequential prime number in the horizontal sequence. The repetitions and rests are then composited into a monophonic melody. The reason Hillborg chose prime-number durational cycles in the horizontal sequence is important because their repetitions rarely overlap due to their infrequent common denominators. Where the notes do collide, Hillborg has to make an intuitive choice—the notes in parentheses in Example 17a and 17b demonstrate these collisions and do not sound. This method allows for the composer's voice to speak—roughly one-fifth of the time—while

maintaining a rigid and disciplined structure. It is also interesting because it allows for extreme variation and is thus a sustainable technique. Each time Hillborg reuses the technique it is aurally recognizable, but very different based on the number of pitches in the starting chord, the base unit of rhythmic repetition, and the order of the prime numbers employed—hypothetically, it doesn't need to be based on prime numbers, but it would not sound like Hillborg if it weren't. The technique is also fractal: the horizontal and vertical processes are mirrored by one another, and this fact is immediately visually apparent in Examples 17a and 17b. Unsurprisingly, Hillborg's favorite personal composition, *Påfågelsögonblick* (1996), *The Peacock Moment* for clarinet and piano, is based exclusively on this technique.⁴ This taut work is one minute in duration, and contains a pitch series generated through this technique, but now submitted to loose serial techniques such as inversion and retrograde. Its construction is elegant and clean, and it leaves little room for improvement. The prime-number octave-cycle technique is one of Hillborg's most interesting devices, and it is the most uniquely Hillborgian sounding procedure in his oeuvre.

⁴ Hillborg, interview by author, October 26, 2012.

Flute Solo (Composite Melody)



Prime-Number Octave Cycles

Periodicity (in sixteenth notes) Indicated Above Noteheads
(notes in Parentheses do not sound)

3 5 7

5 7 11

11 13

17 19

23 29 31

Example 17a: *Close Ups*, mm. 1-2, pitch-generating technique using prime-number octave cycles.

The image displays a musical score for a piece titled "Example 17b: Close Ups, mm. 3-4". The score is written on a grand staff with multiple systems. The music features a complex, rhythmic pattern of eighth notes, often beamed together, and includes various accidentals (sharps, flats, naturals) and dynamic markings. The measures are numbered 11, 13, 17, 19, and 23, indicating specific points in the sequence. The notation is dense and intricate, typical of a contemporary or experimental musical composition.

Example 17b: *Close Ups*, mm. 3-4, pitch-generating technique using prime-number octave cycles.

After these short exploratory compositions, Hillborg began composing the work that undeniably marks the beginning of his professional years: the Violin Concerto. Begun in 1991 and finished in 1992, the concerto required him to become more pragmatic, and he began envisioning “a human being playing” rather than starting from a theoretical electronic stimulus.⁵ The twenty-five-minute work was commissioned by violinist Anna Lindal and The Royal Stockholm Philharmonic, and it again underlines the curious parallel-career trajectory between Hillborg and John Adams—who wrote his Violin Concerto in 1992-3. Hillborg’s concerto is remarkably similar to the *toccata* third movement of Adams’s, and both pieces exude a similar early-1990s postmodern *zeitgeist* in their embracing of different and past musics and the incorporation of technology into their creative processes.⁶

Hillborg’s Violin Concerto is constructed in four parts, and parts 1 through 3 each contain two central and contrasting characters. Part 4 does not contain any new material, but is rather a mash-up of materials from parts one and two. The work contains a plethora of material; Example 18 diagrams the form and labels all of the content. Within each section the juxtaposing dialogues dictate the composition’s forward momentum, and Hillborg again uses electronic echo and rewind effects to transition between the larger sections. Both of these devices are superb transitional strategies because they disorient the listener by blurring the harmony and pulse, setting

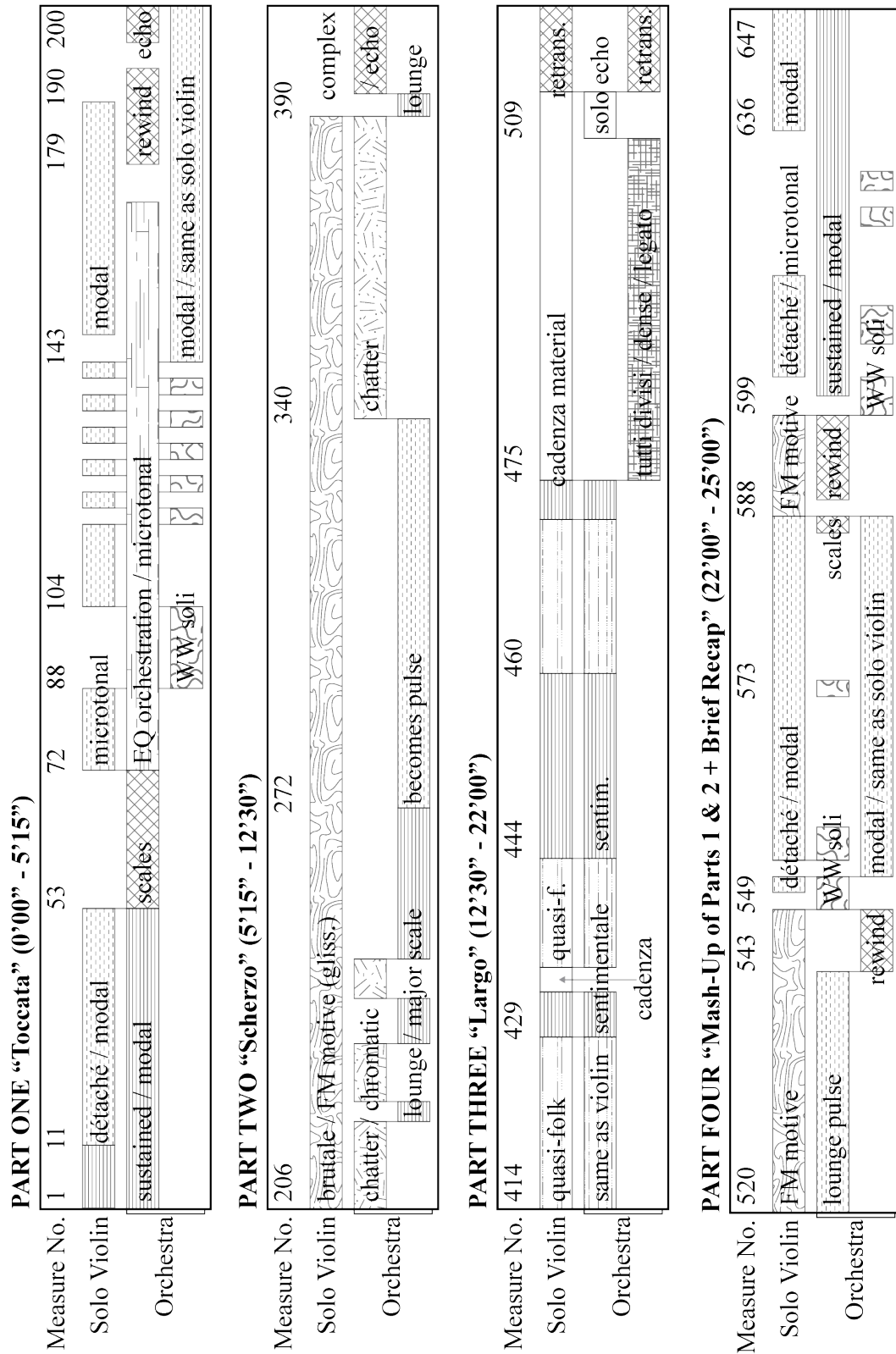
⁵ Ibid.

⁶ Adams, *Hallelujah Junction: Composing an American Life*, 175. Adams’s Violin Concerto is scored for two synthesizers and he repurposed software algorithms that were “invented to help film composers squeeze or stretch music to fit the ... screen image” to instead manipulate the harmony and rhythm.

the stage for dramatic changes in character. It is the aural equivalent of the time-travel transition in science-fiction films.

Looking more closely at the individual sections of the concerto, part 1 does not contain any descriptive tempo markings, but its character is distinctly that of a *toccata* because of its relentless sixteenth-note pulse and the constant *détaché* bowing in the violin. The work begins with a single sustained D⁴ in the solo violin, which suggests that the work is born out of the soloist—a concept explored in Ligeti’s Cello Concerto (1966). The note slowly branches out into the solo strings and *flatterzunge* flutes and eventually comes to rest on a (02479) pentachord. This stark consonance is a break from Hillborg’s 1980s microtonal aesthetics and a statement of his ideological shift. It clearly marks the next phase of his artistic output. The juxtaposition of contrasting dialogues in part 1 takes place between the consonant opening material and a more typical Hillborgian microtonal spectrum—now produced *senza scordatura*. Also of importance is a brief and contrasting trading eights duel starting in measure 88 between the soloist and the woodwind section. This is a brief allusion to a big band technique in which a soloist will exchange short phrases of improvisation with members of the band, and in the context of the Violin Concerto, it foreshadows material in part 2. Perhaps the most interesting moment of part 1 is in measure 53, where Hillborg uses rapid scalar passages to transition between the opening modal section and the microtonal central section. This foreshadows a technique that will become more important in his later works, such as *Liquid Marble* (1995) and *Eleven Gates* (2005-6).

Example 18: Violin Concerto, formal design.



The character dramatically shifts in part 2. It is labeled *ritmico!*, *secco*, and *brutalissimo!*, and it has the character of an off-kilter *scherzo*. The violin's material is based exclusively on the FM technique first introduced in the short trombone works mentioned above, and the contrast between the violin's FM-inspired glissandos and the *staccatissimo* orchestra is zany and eccentric. Further accentuating this strangeness are brief moments of big band-like woodwind choruses accompanied by walking bass lines based on major scales. Overall, part 2 is reminiscent of a Carl Stalling cartoon score from the 1940s—like Adams's Chamber Symphony written in the same year (1992)—and it again highlights Hillborg's proclivity for non sequitur when placed after part 1. This batty *scherzo* strain in Hillborg's composer-curator oeuvre will later be labeled “Suddenly in the Room with Chattering Mirrors” and “Confused Dialogues with Woodpecker” in *Eleven Gates*, which is why it is labeled chatter in Example 18. These descriptors introduce Surrealist and Psychedelic art associations into Hillborg's postmodern collection of diverse musical objects, as they evoke free-flowing subconscious and hallucinogenic-drug connotations. The full potential of this outlandish and often hilariously grotesque material will be fully realized in *Paulinesisk Procession* (1993) for wind band and inflatable doll.

Part 3 acts as the central slow movement of the concerto. The dialogue here is based on the juxtaposition of the quasi-folk material from *Celestial Mechanics* and the new ironically sentimental caricature. This is the longest section of the work at just under ten minutes, and it emanates the same ironic sense of nostalgia that the old-timey organ does in *Hudbasun*. The echo-effect transition at the end of part 3, in measure 509, is the most impressive use of the technique in Hillborg's output, and

signals the transition into the mashed-up part 4, which provides a rapid three-minute overview of the work's first and second sections.

In general, the channel-changing effect of instantaneously moving between materials in the Violin Concerto is analogous to the composer as art curator; the audience is left to view the musical materials as individual works of art, and asked to ponder the curator's intent—"Why are these objects in the same room?" It is very difficult to understand—in the instance of the Violin Concerto—why Hillborg has placed this diverse material together. It will not be until his mature period, beginning in 2002, that the composer-curator approach will come into better focus.

The concerto was selected for the UNESCO International Rostrum of Composers in 1995 and also claimed Sweden's Christ Johnson Prize in 1997. Immediately following the Violin Concerto, Hillborg again branched out and embarked on another popular song project, but this time on a larger scale. Esa-Pekka Salonen commissioned him to compose a crossover work for a joint concert between the Swedish pop singer Eva Dahlgren and the Swedish Radio Orchestra in 1993. Dahlgren wrote the lyrics and Hillborg wrote the music and together they produced the five-minute-orchestral song "*Innan kärleken kom*" ("Before Love Arrived"). The song is similar to many late-twentieth-century cinematic ballads—e.g., Alan Menken's Disney songs from the 1990s, which are typically collaborations between popular music vocalists and film composers. Hillborg and Dahlgren's song, like most cinematic orchestral songs, applies more melodic and formal variation than a typical popular song, and also includes modulations to unrelated keys, making it more harmonically diverse, as well. Hillborg and Dahlgren found the partnership to be

rewarding, and as a result of the success of “Before Love Arrived,” Dahlgren asked Hillborg if he would like to compose a full-length album. Hillborg took an entire year off from composing concert music to work with Dahlgren, and together they created the album *Jag vill se min älskade komma från det vilda* (*I Want to See My Beloved Come from the Wild*). The album was released in 1995 by The Record Station, which was a subsidiary of the Bertelsmann Music Group (BMG) at the time, and it spent twenty-eight weeks on the Swedish charts from September 1995 until April 1996—peaking at number 2 behind AC/DC’s *Ballbreaker*. The album had two singles, “*Stenmannen*” (“Stone Man”) and “*När en vild röd ros slår ut doftar hela skogen*” (“The Fragrance of a Wild Red Rose Permeates the Entire Forest”), and one promotional single, “*Jorden är ett litet rum*” (“The Earth is a Very Small Room”)—which is the only track for which Hillborg did not write the music.

The Dahlgren album is an important source for discovering new elements in Hillborg’s language, as well as a significant document for discovering new information about his older techniques. The important techniques that first arrive via this album are the orchestral piano—primarily as an accentuating bass instrument⁷—and extended passages of African-inspired drumming, used primarily as a central stop-time break for other instruments to riff over. The older techniques that are reused on the album, and thus given further meaning through context and text setting, include the

⁷ In this instance, because the instruments can be individually mixed during the production process, the piano is used to provide clarity to the delayed attack-response of the orchestral double bass. This type of album-stration will bleed into Hillborg’s concert music, which can be problematic at times, and is ultimately an attempt to make the orchestra sound more like a recording—more dynamically compressed and more present. Steve Reich also has the same sonic preference, which he solves with sound-reinforcement. Both are attempting to make natural sound imitate synthetic sound.

quasi-folk string solo and the modal, Reich-like, sixteenth-note pulse material from *Mouyayoum*. The quasi-folk solo is the most pronounced, and it occupies a central and intimate role in the album's trajectory. Played by a solo violin, it is the only accompanying instrumental material on the album's sixth track, "*Kväll*" ("Evening"), and Anna Lindal, who premiered the Violin Concerto, performs it on the recording. Where the quasi-folk material is inharmonious in *Celestial Mechanics* and the Violin Concerto, in this context, set to a text by Dahlgren, it is presented in its clearest form. Through phrases such as, "Can you hear me?"⁸ and "What I want, is not a dream of happiness, nothing undeserved, but you,"⁹ it is possible to imbue the quasi-folk solo with connotations of melancholy and distant love—not unlike the courtly love subject of medieval troubadour songs. Example 19 shows the opening bars of the solo violin from "Evening," and to give the impression of folk music there is an emphasis on droning the open strings through the constant use of double-stops. The raised-fourth scale degree is also prominent, creating allusions to the folk songs used by Béla Bartók set in the Lydian mode. Later, in 2003, this material will reach its pinnacle of form and meaning in the orchestral song *...lontana in sonno... (...far away in sleep...)*.

⁸ Eva Dahlgren, lyrics to "*Kväll*," by Anders Hillborg, recorded 1995, on *Jag vill se min älskade komma från det vilda*, The Record Station, STAT 52, compact disc.

⁹ Ibid.



Example 19: “Kväll” (“Evening”), mm. 1-3, quasi-folk violin solo. © Anders Hillborg. Used by permission.

One other minor detail to note: the album opens with a short one-minute overture for orchestra entitled “Lava.” It is similar to Hillborg’s work *Liquid Marble*, which he composed during a three-week break from the Dahlgren album in 1994. It is an expansion of the short and rapid scalar passages in his earliest orchestral work *Worlds* and part 1 of the Violin Concerto. In both previous instances the scales are used as transitional devices, and in “Lava” they are used to transition between the sound of the orchestra warming-up and the lush orchestration of the album’s second track, “Stone Man.” The scales, which become almost exclusively chromatic in Hillborg’s later works, have a disorienting harmonic effect not unlike the disorienting rhythmic effect of the echo transition discussed before, and both provide motion towards a goal or a feeling of imminent change.

After the success of this project, Hillborg would become a household name in Sweden, and would also receive the designation of “Composer of the Year” from the Swedish Grammis Awards—Sweden’s Grammy equivalent—for his work on the album. Another important concurrent development in Hillborg’s personal life during the production of the Dahlgren album was his marriage to Maria Arendt, a psychologist and yoga teacher, and the birth of their son Theo two years later. After

the ten years had passed in which he had promised himself he would avoid an academic job, Hillborg was now being offered more commissions than he could accept.¹⁰ Salonen facetiously commented to Hillborg at the conclusion of the song project, “Well, how does it feel? You have just written music that was easy to compose, you got paid well and everyone liked it. Now you have to write something that is difficult to compose, you are poorly paid, and no one will like it!”¹¹

Returning to Hillborg’s concert music, and looking back at *Liquid Marble*, his language begins to coalesce. In *Liquid Marble* he employs less material than his previous works, possibly due to its shorter duration, and the outcome is far more unified and potent. The work’s material can be broken into four categories: EQ, scherzo, woodwind solos, and chromatic scales. The EQ effect is an orchestral expansion of the overtone singing in *Mouyayoum*, and in order to make the effect more realistic, Hillborg removes the instruments’ attacks and decays by having them fade in and out from *niente*.¹² This effectively removes the instruments’ most identifying characteristic—the attack, which in turn creates a seamless transition between instrumental choirs, giving the effect of a homogenous instrumental body being equalized or filtered. The *scherzo* is a less nutty and more concise version of part 2 of the Violin Concerto, and the woodwind solos are short octatonic melodies,

¹⁰ Franzén, “Anders Hillborg: A good composer need not be a dead composer.”

¹¹ Ibid.

¹² Charles Dodge and Thomas A. Jerse, *Computer Music: Synthesis, Composition, and Performance* (New York: Schirmer Books, 1985) 82. This idea is based on the electronic music concept that whenever an instrument produces a tone, the loudness and spectral content of the tone change over time, and in order to recreate this physical phenomenon synthetically an ADSR (Attack Decay Sustain Release) envelope is used. The Attack and Decay of a sound have the greatest effect on the instrument’s sonic character, which is why Hillborg removes them, in order to create the greatest amount of blend between instruments.

seen in Example 20, that impart a brief sensation of sentimentality. The melodies are defined by their outlining of diminished triads, ascending stepwise motion, and *dolente* falling grace notes. And finally, the thirty-second-note chromatic scales are like digitized glissandos, and they show a likeness to passages of Ligeti's *Melodien* (1971). Hillborg's uses of glissandos in the Violin Concerto are now digitized in *Liquid Marble*. If a glissando can be viewed as an analog technique—meaning continuous, and that two points—or musical notes—can be traveled between continuously—then a thirty-second-note chromatic scale can be seen as a digital version of a glissando, meaning there are finite and discrete points interpolating between the two notes. This allows Hillborg to control more accurately and evenly the movement between two points, while maintaining the impression of sliding. Also, all of the instruments in the orchestra can participate in this digital technique rather than just the strings and trombones, which creates more possibilities and variations in the orchestration.

m. 116 English Horn	mm. 120-1 Piccolos 1-3	mm. 147-9 Piccolo 1
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Example 20: *Liquid Marble*, *sentimentale* woodwind solos.

Liquid Marble was commissioned by the Swedish *Rikskonserter* for the *Orkester Norden*—a Scandinavian youth orchestra outside Tampere, Finland. But its most powerful performance would be in 1997 at the BBC Proms, the day after

Princess Diana was killed in a car accident. The Swedish Radio Orchestra was already *en route* to London when the Proms organization decided to cancel all of their concerts, so they allowed them to perform as scheduled with the exception that they include “Nimrod” from Edward Elgar’s *Enigma Variations* (1898-9) on their program. To Hillborg’s surprise, the pairing of his dissonant and cold work was viewed as a success because its intense and violent qualities, following the healing consolations of “Nimrod,” helped to channel the other half of the audience’s grief.¹³

Following a film score for Swedish television (*Hjärtats Saga, The Heart’s Tale*), several short works for clarinetist Martin Fröst (including *The Peacock Moment*), a trombone concerto for Christina Lindberg, a chamber orchestra work for the Los Angeles Philharmonic New Music Group (*Meltdown Variations*, 1995-6), and a short fanfare for the inauguration of Nybrokajen 11 (a Stockholm concert venue), Hillborg composed one of his best-known and most-performed works: the Clarinet Concerto (*Peacock Tales*) (1998). The concerto was the most ambitious work in his output at the time of its composition—clocking-in at approximately thirty minutes—and it exists in five different versions with varying accompaniments and durations. Because the form and content are similar to the Violin Concerto, and ultimately represent the same period in his output, it is only necessary here to discuss several new techniques.

The concerto was written for the virtuoso clarinetist Martin Fröst, with whom Hillborg had collaborated extensively before, and it is, again, a step towards

¹³ Anders Hillborg, interview by Jeff Dunn, “Liquid Marble Man,” San Francisco Classical Voice, last modified November 28, 2006, http://www.sfcv.org/main/mainarchives/main_11_28_06.php.

pragmatism. He abandons microtones completely in this work and leaves many passages unwritten with simple and effective text instructions for the ensemble and clarinetist.¹⁴ The work is also choreographed, which was done completely by Fröst, with Hillborg contributing little input. Despite this, the work's most striking moments happen when the choreography strengthens Hillborg's juxtapositions of contradictory materials. For instance, one of the most arresting moments in Hillborg's entire output occurs in measure 431: the soloist is instructed to set aside the instrument and pantomime the orchestra's interposing dissonant chords and abrupt silences by covering and uncovering his or her ears. When the soloist's ears are uncovered, there is sound, when plugged, there is silence. It is an eerie effect, and gives the impression of metaphorically hearing the soloist's thoughts. After the second *fortississimo* chord, and subsequent silence, the soloist uncovers his or her ears to a massive B major chord in which the conductor is instructed to turn around, face the audience, and sing a note from the chord. It is the most surreal moment in all of Hillborg's work because it is the most unexpected material one could possibly imagine when encountering a Clarinet Concerto. Immediately following this chord, when the soloist again abruptly covers his or her ears, instead of silence the orchestra is instructed to hum the same chord, but now *pianissimo*. It accurately imitates the equalization or filtering that accompanies covering one's ears. Hillborg's electronic techniques have now realized their full potential as a postmodern musical language, and this precise moment is a perfect example of his unabashed mantra: anything can be music.

¹⁴ Fröst used the freedom provided by these text instructions to insert the "*E lucevan le stelle*" aria from Giacomo Puccini's *Tosca* (1900), which Hillborg was displeased with, believing the quote leaves too strong of an impression on the listener. From Jeff Dunn interview, "Liquid Marble Man."

The Clarinet Concerto is also Hillborg's most sophisticated use of synthetic space. The delay effect is now used almost exclusively as a technique to transition between different material, and Example 20 diagrams all of the different delays present in the concerto. He is clearly trying to give the impression that the room is changing size by imitating different echo speeds and decay times. This tightening of spatial control is possibly an outgrowth of his work on the Dahlgren pop album. When mixing music for an album of this type, the recording engineers place their instrumental mixes into synthetic spaces to help unify the sound of the separately recorded instruments. This is usually achieved by adding reverb, which is a complex filtering and delay algorithm that attempts to imitate the resonance of natural spaces. Another way of creating synthetic space is through the use of subtle and unobtrusive background material. Brian Eno uses this musical wallpaper concept skillfully in his sonic introduction to the rock band U2's album *The Joshua Tree*, in which synthesizers create an artificial and calming space inside of which the band is presented to the listener. Hillborg applies this same technique in the Clarinet Concerto's opening measures. The strings begin sustaining a soft and wide-ranging dissonant chord beginning in measure 1—following a lengthy opening three-minute prelude by the soloist. The chord drones for twenty measures, and by this time it is completely subsumed into the sound of the room because of its high degree of dissonance. It effectively blends in with the room's external noises, e.g., the ventilation system or the rustling of the audience. When Hillborg abruptly stops this chord—labeled *Freeze!* in the score, it creates the impression of the room evaporating.

m. 145
 mp pp

mm. 260 & 333
 mf pp

mm. 283 & 614 & 632
 f mf pp

m. 327 & 645
 fff pp

m. 347
 ff

m. 391
 ff p pp

m. 452
 ff pp

Example 21: Clarinet Concerto (*Peacock Tales*), catalog of delay effects.

Briefly returning to cataloguing Hillborg's objects as they first appear in his output, there are two important new figures in the Clarinet Concerto. The first is a brief melody, labeled *cantabile* in the score, and it is defined by its 4-against-3 syncopation pattern. Its appearance and function is completely insignificant within the confines of the concerto, but it will become one of his more interesting musical

caricatures in later works such as *Eleven Gates* (2005-6) and *Six Pieces for Wind Quintet* (2007). Two instances of the *cantabile* melody are shown in Example 22, and this is the most baffling first use of any of Hillborg's gathered objects because it has no real function in the composition of its first appearance. It is as if Hillborg is aware of the material's future importance, and he has inserted it as a hint. The second important figure in the Clarinet Concerto is the granular synthesis inspired use of rapid repeating notes to create the effect of a sustained unison. This can be seen in Example 23, and to give the granular effect, Hillborg uses a steady rhythmic pulse, but gives each instrument a slightly different pattern to create a more dynamic unison.

m. 512 (Clarinet)
cantabile

m. 517 (Piano and Oboe)
cantabile

Example 22: Clarinet Concerto (*Peacock Tales*), *cantabile* melodies.

The image displays a musical score for four instruments: VI I, VI II, Vla. (Violoncello), and Vc. (Violoncello). The score is written in a granular synthesis-inspired unison style, characterized by dense, overlapping notes and dynamic markings such as *ppp*, *ff*, and *p*. The VI I and VI II staves are in treble clef, while the Vla. and Vc. staves are in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The score is divided into measures by vertical bar lines, and the instruments play in unison, creating a complex, layered texture.

Example 23: Clarinet Concerto (*Peacock Tales*), mm. 411-4, granular synthesis-inspired unison. © C. F. Peters Frankfurt Leipzig London New York. Used by permission.

Immediately following the Clarinet Concerto, Hillborg would compose *Dreaming River* (1998)—which won first prize at the 2002 UNESCO International Rostrum of Composers—and the sounds-more-electronic-than-acoustic *Brass Quintet* (1999). These works are even more exacting uses of the previous discussed materials, and from this point forward there are few significant and/or new additions to Hillborg's collection of materials. He will also confidently return to some of the techniques he had previously abandoned on the grounds of their difficult execution. With the inclusion of these older materials, a complete picture begins to form around Hillborg's intent as an artist.

Two remaining techniques from this stylistic period in Hillborg's output are of significance, and they come from two different sources: the use of the unison as a

transitional device—from *Dreaming River*—and the use of other composers’ music as samples—from *Rap Notes* (2000). Example 24 shows the unison transition in measure 15 from *Dreaming River*, and the source material of the samples in *Rap Notes* are Mozart’s “*Der Hölle Rache kocht in meinem Herzen*”—known colloquially as “the Queen of the Night Aria”—from *The Magic Flute* (1791), and the *sostenuto e pesante* “Spring Rounds” from Stravinsky’s *Le Sacre du printemps* (1913). Hillborg will continue to use sampling in his later works *Exquisite Corpse* (2002) and *...lontana in sonno....*

The image displays a musical score for a unison transition device in measure 15 from *Dreaming River*. The score is written for a woodwind and brass ensemble, including Oboe 1 (Ob. 1), English Horn (E. Hr.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Trumpet 1 (Tpt. 1). The music is in 4/4 time and features a unison transition from a piano (*p*) dynamic to a fortissimo (*ff*) dynamic. The score is written in a single system, with each instrument part on its own staff. The woodwinds and brasses play a unison line, with the English Horn and Bassoon 2 parts starting with a *pp* (pianissimo) dynamic. The music is characterized by a slow, sustained melody with a unison transition device in measure 15.

Example 24: *Dreaming River*, mm. 15-7, unison transition device. © C. F. Peters Frankfurt Leipzig London New York. Used by permission.

Hillborg's output throughout the 1990s is extremely varied, and it is clear that he is comfortable working in a wide variety of mediums, something that makes him a rarity in era of increasing specialization and pinpoint craftsmanship. There are few composers with the skills necessary to cross over from film music, to popular song, to serious concert music, and to do them all with the expertise of an insider. Progressing into the twenty-first century, Hillborg's output will become less diverse, and the artistic control he begins to yield over his collected objects will reach its pinnacle.

CHAPTER 4

INTERNATIONAL YEARS

Today, Hillborg still lives in Stockholm, though since 1998 he has spent his summers in southern France. His reputation as a composer now extends far beyond the borders of his home country, as evidenced by commissions from the New York Philharmonic (2013), Los Angeles Philharmonic (2011), Chicago Symphony Orchestra (2011), and Berlin Philharmonic (2010). He is the first Swedish composer to be commissioned by the Berlin Philharmonic and his reputation is firmly evolving as an important voice of his generation.¹ He did not, however, gain widespread international appeal (despite his music being programmed in Los Angeles by Salonen and the former Los Angeles Philharmonic New Music Advisor Steven Stucky since the mid-1990s) until the early 2000s when more conductors began programming his works—such as Alan Gilbert, who was the Chief Conductor of The Royal Stockholm Philharmonic from 2000 until 2008, and David Zinman, who came into contact with Hillborg's work at the Aspen Music Festival in 2008. In the decade since 2002, Hillborg has also developed important artistic relationships with two world-renowned Swedish musicians, mezzo-soprano Anne Sofie von Otter and choral conductor Eric Ericson. Incredibly, with the exception of Zinman, all of these relationships were cultivated in Hillborg's home country, which is remarkable considering its remote geographical location and relatively obscure history regarding contemporary music.²

¹ Franzén, "Anders Hillborg: A good composer need not be a dead composer."

² Quist, *History of Modern Swedish Music*, 1.

A publishing contract with C.F. Peters in Frankfurt, also contributed to Hillborg's growing international presence.

Hillborg's music after the turn of the century is more candid than his previous works, and its intent is more transparent. Now in his mature style, the musical objects that Hillborg the composer-curator had spent two decades cultivating finally come to fruition in works after 2001. Hillborg is less cryptic about their use, and the objects are clearly labeled in most pieces from this point forward. The implementation of the objects is also more focused, perhaps as a result of Hillborg himself better understanding their effect and how to use them in more successful combinations over longer trajectories.

This period commences with the work *Exquisite Corpse* (2002), which was commissioned by Alan Gilbert and The Royal Stockholm Philharmonic. Hillborg acknowledges his Surrealist affinities for the first time by naming his work *Exquisite Corpse*, a concept made popular by French Surrealist artists from the early twentieth century and based in turn on an old parlor game in which several people write a complete sentence by each contributing a single word, unaware of each other's choice.³ The intent is to reveal, as Nicolas Calas suggests, the "unconscious reality in the personality of the group."⁴ But in Hillborg's instance, it expresses the conscious reality in the personality of the individual, as there is only one participant and there is no unknown material to the partaker. Hillborg instead plays with an imaginary group, which includes the likes of, perhaps predictably, György Ligeti, and, less predictably, Jean Sibelius. Because of this workaround, and counter to the work's title, *Exquisite*

³ William Stanley Rubin, *Dada and Surrealist Art* (London: Thames & Hudson, 1969), 278.

⁴ Nicolas Calas, quoted in William Stanley Rubin, *Dada and Surrealist Art*, 278.

Corpse cannot be considered Surrealist, but rather Surrealist-inspired. Hillborg uses the Surrealist technique as a heuristic to solve compositional issues of form and content. This does not detract from the work's merit, but strengthens it by reinterpreting the exquisite corpse concept to suggest that the contemporary composer is a myriad of personalities and capable of playing the group game unaccompanied. Viewed in this way, *Exquisite Corpse* must be seen as an expression of the author's multiple realities, and ultimately a demonstration of taste—which is uncovered through assessing the quotations included of his imaginary participants' music, and the material he chooses to include from his own output.

The bold title, *Exquisite Corpse*, also suggests a musical form, and possibly the expectation of a deviation from the author's previous formal techniques. In this instance, the title acts as a revelation, rather than a new point of departure for Hillborg. The piece's form is similar to that of his previous compositions', but from this point forward it becomes the standard model, perhaps as a result of his new working process. Beginning in the late 1990s, Hillborg begins to construct his compositions in digital audio workstations (known colloquially as DAWs), which are computer software applications intended primarily for recording, editing, and playing back digital audio. As discussed earlier, working in this type of environment stresses macro-level over micro-level thought because of the constant presence of a bird's-eye view, and because of the built-in prejudice towards editing preexisting sound files versus constructing your own. In essence, Hillborg's music begins to be shaped by the medium of its production, and *Exquisite Corpse* is the first clear indicator of this new method of creating music.

Influenced by this new process of working in a DAW, Hillborg again uses musical quotation in *Exquisite Corpse*—he had previously explored the technique in his work *Rap Notes* for rappers, coloratura soprano, and orchestra in 2000. The most salient borrowings occur at the beginning and the ending of the piece. Example 25 shows the work’s opening melody, which is an allusion to Ligeti’s *Lontano* (1967). Although Hillborg’s melody is not exactly the same as Ligeti’s—perhaps due to copyright concerns—the effect is undeniably that of quotation because of the similar pitches, interval pairing, contour, and most importantly, orchestration of the slowly unfolding tune. Ligeti first used the melody from *Lontano* in his choral work *Lux Aeterna* (1966),⁵ and this is the same score that Hillborg stole from the college library as a student in the late 1970s, as discussed in Chapter 2, and possibly a reason the quotation is included as part of his exquisite corpse. The quotation that concludes the work is from a more unlikely source: Jean Sibelius. In measure 295, roughly fifteen bars from the work’s conclusion, out of the fog of a five-octave (025) trichord, Sibelius emerges. Example 26 shows the sample separated from the background trichord. The five-measure Sibelius passage is from his Symphony No. 7 (1924), rehearsal letter B, measures 36-40. It again may suggest that the composer of the twenty-first century is more than one person, and Hillborg’s diverse musical output can corroborate this claim. In this context, and going forward, Hillborg’s allusions seem like inside jokes, and a way of rewarding his loyal friends and audiences. This specific quote is likely directed towards Sibelius’ compatriot, Esa-Pekka Salonen, but could also be viewed as another allusion to the Beatles—their experimental collage

⁵ Richard Steinitz, *György Ligeti: Music of the Imagination* (Boston: Northeastern University Press, 2003), 156.

The image displays two musical scores. The top score, titled "Hillborg", is for a piano and features a complex, dense texture with many overlapping notes and rests, creating a shimmering effect. It is marked with a forte (*f*) dynamic. The bottom score, titled "Sibelius", is for a piano and features a more traditional, melodic structure with clear phrases and dynamics. It is marked with a mezzo-forte (*mf*) dynamic. Both scores are in 4/4 time and end with a double bar line.

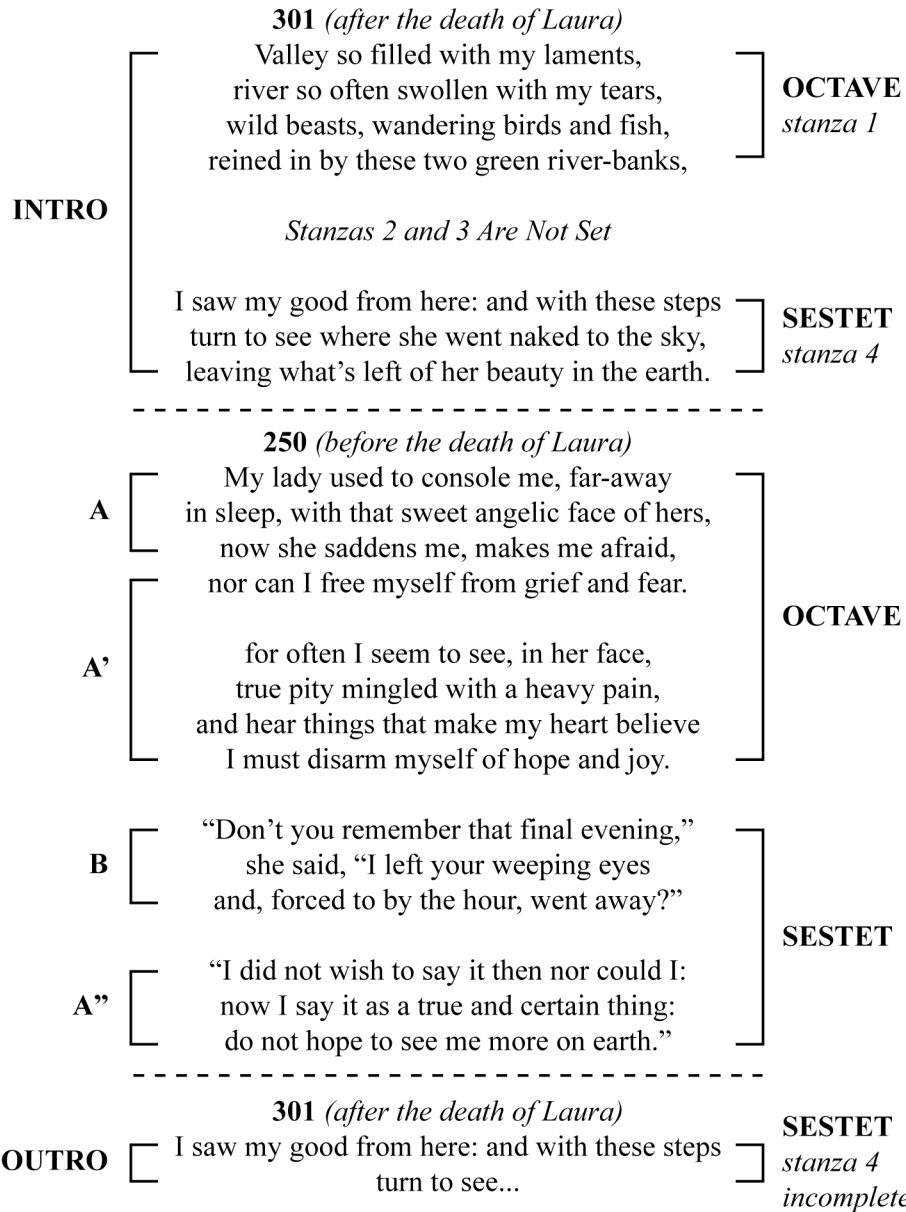
73

Shortly after composing *Exquisite Corpse*, and now in full command of his craft, Hillborg wholly merges form and content in the fifteen-minute orchestral song *...lontana in sonno...* (2003). It is his most successful combination of materials to date and a remarkable culmination of his previous techniques. Anne Sofie von Otter and the *Göteborgs Symfoniker* (Gothenburg Symphony Orchestra), conducted by Kent Nagano, commissioned and premiered the work. The use of text, as in the Dahlgren album, again helps in gathering insight into the intent behind Hillborg's recycled materials.

To begin understanding *...lontana in sonno...*, a quick analysis of the text is essential. Hillborg chose two sonnets by fourteenth-century Italian scholar and poet Francesco Petrarca (hereafter Petrarch). This immediately sheds light on the quasi-folk material present in his output, and the texts help to better understand that material. The two sonnets Hillborg chose are numbers 250 and 301. What makes these texts important is that Sonnet 250 was written before the death of Laura, the object of Petrarch's desires, and Sonnet 301 was written after her death. Example 27 shows the Petrarch texts—omitting the two middle stanzas of Sonnet 301 because Hillborg does not set them to music—and compares their structure with that of *...lontana in sonno...*. An Italian sonnet from this era is constructed in two parts based on a rhyming scheme: the first two stanzas are called the octave, because they total eight lines, while the third and fourth stanza are called the sestet, because they total six lines. As we can see, Hillborg has removed the central text from Sonnet 301, and grouped the entire sonnet

into the Intro of the piece, and a fragment of the sestet is used for the Outro.⁶ Hillborg also breaks Petrarch's structure in Sonnet 250 in order to accommodate popular song form—AABA. The sonnet has four stanzas, which could map onto song form, but Hillborg skews it slightly by including the last line from the first stanza in the work's second section, A'. The composition's textual psychology is thus described: the Intro and Outro express distant love, but directed towards the afterlife or eternity, while the central text expresses earthly distant love. Therefore, the song is a process of remembering; beginning with grieving death—Intro, then grieving earthly obsession and rejection—A and A', which ultimately culminates with a quotation of the lusted-after lover's voice—B, and then briefly returning to both finite and infinite grief—A" and Outro.

⁶ I use the terms Intro and Outro to describe the outer sections of *...lontana in sonno...* because the work is in popular song form—AABA, and the colloquial terminology for materials on either side of that form are Intro and Outro.

Hillborg**Petrarch**

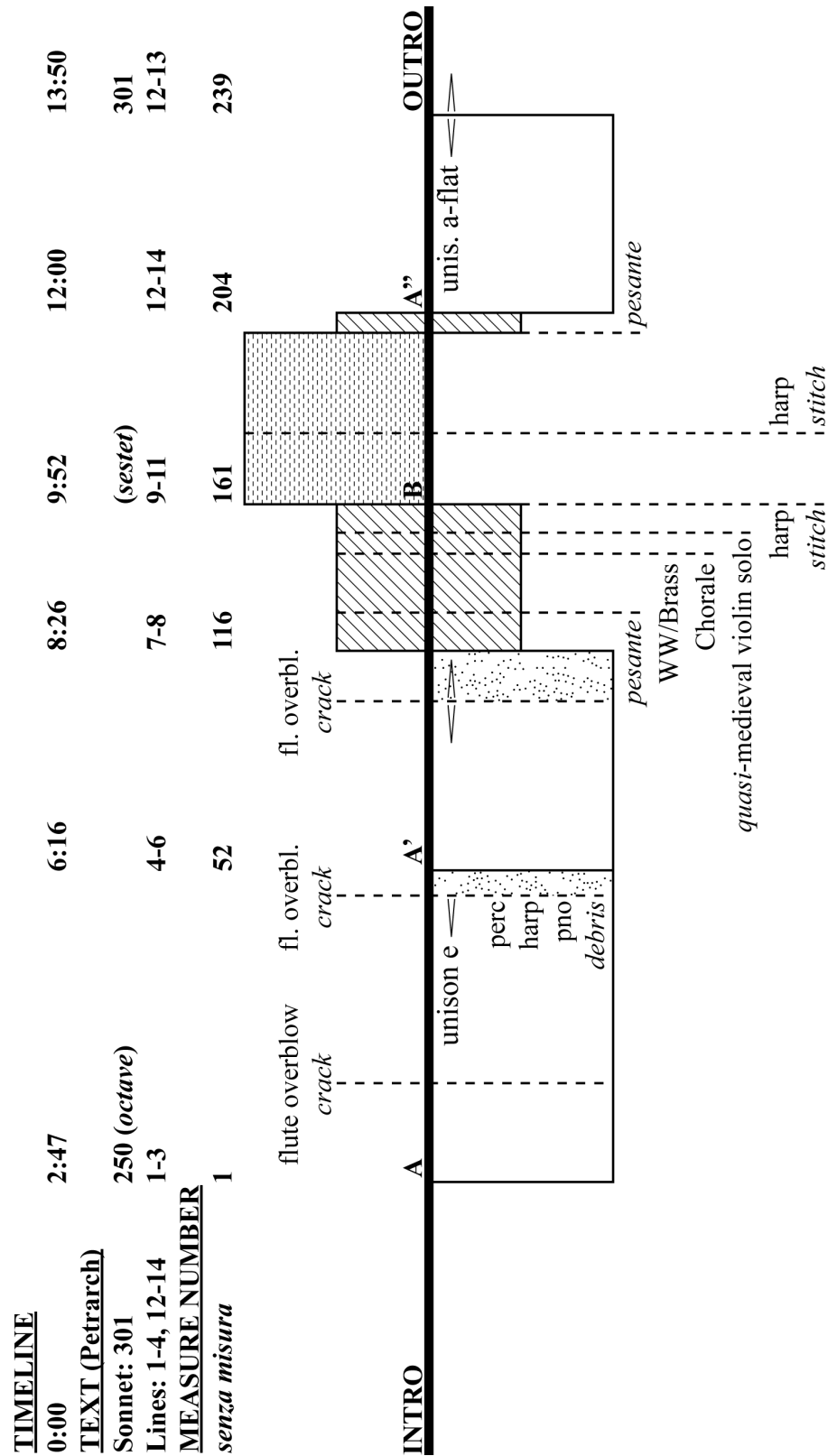
Example 27: *...lontana in sonno...*, comparison of Hillborg's structure and Petrarch's structure. English translation from the musical score.

Hillborg uses objects from his previous pieces to illuminate this process.

Example 28 diagrams the work's form. Immediately apparent is the contrast between the simplicity of this structure and the complex and varied structures of the Violin

Concerto and *Celestial Mechanics*. In this specific work, Hillborg scales back the juxtapositions of inharmonious materials in favor of a more transparent and seamless form. The objects are still present, but are now woven together by the text, which provides a sense of unity to the contradictory combinations. The material is also tied together by the use of a standard form, and although the text clearly suggests a four-part form, it is interesting that Hillborg used song form, and unknowingly so.⁷ It is perhaps the artist's unconscious instincts that tell us the most about the artist, and in this instance, the influence of popular music and the remnants of writing an album with Eva Dahlgren perhaps still remain in Hillborg's language.

⁷ Hillborg, interview by author, November 27, 2011.



Example 28: ...*lontana in sonno*..., formal design.

The work begins and ends with the droning of four glass harmonicas—tuned crystal glasses—playing in octaves. The pitch material of both the Intro and the Outro is constructed using different church modes, with the droning glasses as a reference point—see Example 29. At the premiere, Hillborg instructed the singer, Anne Sofie von Otter, to sing the Intro and Outro *senza vibrato*, and the overall effect is described by writer Per F. Broman: “the dense but clear, vibrato-free, sine-tone sound ... suggests a giant synthesizer ... as well as the spacious acoustics of a cathedral.”⁸ He goes on to say that the “static introduction with a Gregorian chant-like melody ... is emulating the medieval mystic Hildegard of Bingen.”⁹ These quotes reinforce Hillborg’s penchant for creating musical spaces that his materials can metaphorically reside in—in this instance through the use of glass harmonicas,¹⁰ as well as his predilection for medieval allusions. Also of importance is the suggestion of a synthesizer-like sound, which is created by the glass harmonicas and later in the work by *non vibrato* string playing. The glass harmonicas in particular create this illusion because of a perceived LFO effect that is created by the performers swirling their fingers around the rims of the glasses. The pitch is constant, but the amplitude is variable, and it is dictated by the speed at which the performers swirl their fingers. Another interesting byproduct of the four glasses oscillating at slightly different speeds is a subtle phasing effect, which is easily perceived due to the unison and

⁸ Anders Hillborg, *Boldemann Gefors Hillborg*, with Anne Sofie von Otter (mezzo-soprano) and the Gothenburg Symphony Orchestra, conducted by Kent Nagano, recorded at the Konserthuset, Gothenburg, December 2003, Deutsche Grammophon 00289 477 7439, compact disc, liner notes by Per F. Broman.

⁹ Ibid.

¹⁰ Hillborg uses the glass harmonicas for precisely this effect. Because of their indirect projection of sound, they give the impression of being omnipresent in the room, creating a very effective space. From interview by author, November 2011.

octave doublings. The drone, combined with the church modes, gives the work's opening and closing sections a sense of eternity, matching the text.

INTRO
Pentatonic Scale

Florid Counterpoint

Mixolydian on G

OUTRO

G Melodic Minor

A-flat Aeolian

Example 29: *...lontana in sonno...*, Intro and Outro harmonic analysis.

If the Intro metaphorically places listeners in the eternal world of the dead, than the A material repositions them in the world of the living. The first statement of A, referring back to the graph in Example 28, is based on Hillborg's previous work, *Exquisite Corpse*—which in turn is based on Ligeti's *Lontano*. Hillborg imported the sound file of *Exquisite Corpse*'s opening into his DAW and overdubbed it with a vocal melody.¹¹ It is a sample of an allusion, and now even further removed because of the added meaning conveyed by the grieving and despondent Petrarch text—pre-Laura's death. Example 30 diagrams the opening pitch material, and in general, the singer outlines the sampled pitches from *Exquisite Corpse*. The singer's long phrases rarely repeat, and they evoke what John Adams calls hypermelody,¹² which is the continuous production of new melodic material. The singer's material varies more in the second phrase, measures 17 through 30, in which the orchestra plays the opening material in retrograde, transposed down a minor third. Between these two phrases, in measure 14, is the first instance of what can be described as cracking material, seen in Example 31. After the *Exquisite Corpse* pitch material fully accumulates in measure 13, the flutes are instructed to overblow *ad libitum*, creating indeterminate microtonal overtones. The reason this is labeled cracking is that it is an attempt to metaphorically transition between the world of the living and the world of the dead. The specific term crack is taken from Carlos Castaneda—mentioned in conjunction with *Rite of Passage* from Chapter 1—who wrote about, “the crack between the worlds,”¹³ which Hillborg set to music in his most recent work *Sirens* (2011). At that specific moment in *Sirens*,

¹¹ Hillborg, interview by author, November 27, 2011.

¹² Adams, *Hallelujah Junction: Composing an American Life*, 174.

¹³ Carlos Castaneda, *The Teachings of Don Juan; a Yaqui way of knowledge* (Berkeley: University of California Press, 1968), 137.

Hillborg introduces a new microtonal harmonic spectrum, and the flute overblowing in ...*lontana in sonno*... provides the same otherworldly harmonic effect. The cracking effect will repeat three times before finally leading to the work's B section, which can be viewed as a successful leap into another form of consciousness after two unsuccessful attempts.

A - Pitch Material

Measures 1-14

Orchestra **Mezzo-soprano**

Exquisite Corpse Melody
(variation of Ligeti's *Lontano* melody)

Octatonic & G Harmonic Minor

Measures 17-30

Orchestra **Mezzo-soprano**

Exquisite Corpse Melody in Retrograde,
and Transposed Down a Minor Third

Chromatic (notes in parentheses are missing)

Example 30: ...*lontana in sonno*..., mm. 1-14, orchestra melody from *Exquisite Corpse*—via Ligeti's *Lontano*—and mezzo-soprano pitch material.

Crack 1 - Measures 13-15

Flute 1

Flute 2

ppp

f

p

f

ppp

f

p

f

overflow as much as poss.
ad lib., more air than pitch

overflow as much as poss.
ad lib., more air than pitch

Crack 2 - Measures 45-7

Crack 3 - Measures 107-14

Flute 1

Flute 2

Trumpets

Crotales

Glockenspiel

Tubular Bells

Harp

Piano

overblow, ad lib.

overblow, ad lib.

pp

ff

ff

f

ff

ff

Example 31: ...*lontana in sonno*..., cracking material development.

The A and A' sections of *...lontana in sonno...* are related primarily by their texture. Hillborg again uses the technique of removing the instruments' identity by removing their attacks and decays to create a completely seamless texture across instrumental choirs. He also uses accumulating harmonic techniques in the A sections to create motion towards goals. As seen before in Example 30, he uses monophonic polyphony to create and sustain a (01345679) octachord, which is then cracked by overblowing flutes, and later percussion, harp, and piano—see Example 31. Example 32 demonstrates another accumulation technique. The winds and brasses play a chorale which begins on a B major chord in measure 32, and slowly adds notes until it cracks on a twelve-note aggregate in measure 45—see Crack 2 in Example 31. The bass motion propels the chorale forward, as the upper harmonies begin to stagnate, building tension towards the aggregate goal.

Measure Nos. 32-5 36-7 38-9 40 41 42 43 44

Mezzo-soprano

Orchestra

Five Notes Six Notes Seven Notes Eight Notes Nine Notes Seven Notes Nine Notes

(01478) (023679) (013568T) (0134679T) (01234679T) (0134679) (01234679T)

Exquisite chord (minus B)

Example 32: *...lontana in sonno...*, mm. 32-44, harmonic progression leading towards crack aggregate.

The A' section repeats this same accumulative process, but instead it uses an octave-cycle technique rather than the monophonic polyphony technique from measures 1 through 30. Example 33 demonstrates the harmonic motion and counterpoint created by these octave cycles in measure 52. It is immediately visually apparent that Hillborg is using the technique, but in this instance he does not use prime numbers to generate different lengths of cycles, and the cycles ascend four octaves instead of three. Hillborg instead generates rhythmic interest through syncopation and phasing, which gives the impression of fourth-species counterpoint. The rising octaves in section A' also have the effect of aftertouch on a synthesizer—in this instance it would be an algorithm that ascends four octaves after being instantiated. The end effect is the illusion of constantly ascending species counterpoint, not unlike the auditory illusion of a Shepard tone.¹⁴

¹⁴ Dodge and Jerse, *Computer Music*, 106. A Shepard tone is an electronic music technique that gives the auditory illusion of a tone continually ascending or descending using a superposition of sine waves separated by octaves.

Measures 52-70
(points of deviation in parentheses)

out of phase

in phase

Example 33: ...*lontana in sonno*..., mm. 52-70, octave cycles.

After the third, and now successful, crack attempt in measure 108 (see Example 31) the winds and brasses return in measure 124, but this time with a distinctly *pesante* feel—not unlike the previously sampled *Rite of Spring* material in *Rap Notes*. But rather than accumulating towards an aggregate, it quickly comes apart. The winds and brasses separate into a chorale in B-flat major, the high strings sustain an attack-less and dissonant texture, and the quasi-folk violin solo emerges as if a hallucination, in measure 154. The solo is labeled “like a folk-tune,”¹⁵ for the first

¹⁵ Anders Hillborg, ...*lontana in sonno*... (Frankfurt: CF Peters, 2003) 17.

time, and it is in the exact same form as it is presented in “*Kväll*” (“Evening”) from the Eva Dahlgren album. At this moment, the text’s subject is fully enthralled in self-deception and fantasizing about the last evening he spent with his lost lover. It is no coincidence that the quasi-folk violin solo from “Evening” should appear when the text states, “Don’t you remember that final evening?” Hillborg is rewarding the listeners who know his music intimately.

The solo marks the transition into the B section or bridge. The harmony drastically changes to D major, with brief moments in A major, and the singer is now accompanied by a small chamber ensemble, consisting only of the solo violin, harp, and piano, creating an intimate change of space. The melody is also more florid now, and set in a rapid triple meter. It is a clear allusion to the past; an apparition conjured up by the text and also by the composer. The fantasy is short-lived and abruptly ends with the sudden appearance of a D minor chord in measure 191—evoking the grief-stricken pulsations of the second movement of Henryk Górecki’s Symphony No. 3. This quickly leads back into the A material in measure 204, marked *molto cantabile*, seen in Example 34. This thirty-two-voice contrapuntal texture would later be labeled “Meadow of Sad Songs” in *Eleven Gates*, and it is a return in affect to the earthly sorrow from parts A and A’.

The work concludes as it began, but now set a half step higher (see Example 29). The upward transposition could be perceived as a sign of hope, which is an unexpected gesture considering the melancholic text. Further complicating the ending is the incomplete final sentence with which the piece ends: “I saw my good from here:

and with these steps turn to see...”¹⁶ The final word, *vedere* (to see), cadences on an inconclusive tritone between the singer and the glass harmonicas. The subject and audience are ultimately left unfulfilled.

¹⁶ Anders Hillborg, *...lontana in sonno...* (Frankfurt: CF Peters, 2003) Preface.

After ...*lontana in sonno*... there are only four new important developments in Hillborg's work. The first three are found in *Eleven Gates*—which is another revealing title—and the fourth is found in *Cold Heat* (2010)—the Berlin Philharmonic commission.

Example 35 is from a section of *Eleven Gates* labeled “Waves, Pulse and Elastic Seabirds.” The example is a demonstration of the elastic seabirds, which is defined by a minute upward glissando in the woodwinds. The origin of this technique can be found in a short work entitled *Aging Elastic Seabirds* written by Hillborg's alter ego, Runar Fran Sverige, which was presented to composer Magnus Lindberg and Esa-Pekka Salonen as a fortieth-birthday present in 1998. As many clarinets as possible are instructed to play “Happy Birthday” with as much vulgarity as possible. In essence, it is a joke that found its way into his serious output.

The image displays a musical score for woodwind instruments, specifically focusing on the section labeled "Elastic Seabirds" from the work *Eleven Gates*. The score is arranged in a system with 12 staves. The instruments listed on the left are: Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1 in Bb, Cl. 2 in Bb, Cl. 3 in Bb, Bsn. 1, Bsn. 2, and Bsn. 3. The notation includes various musical symbols such as notes, rests, and glissando markings (indicated by a wavy line and a 'z' symbol) across the staves, illustrating the "elastic seabirds" technique described in the text.

Example 35: *Eleven Gates*, Rehearsal Mark T1, elastic seabirds. © C. F. Peters Frankfurt Leipzig London New York. Used by permission.

The second important technique in *Eleven Gates* is the fulfillment of the short *cantabile* melody found in the Clarinet Concerto. It is shown in Example 36 and it is labeled in the score “Toy Pianos on the Surface of the Sea.” It is a simple tune that creates its momentum by using melodies in two different meters: 3/16 and 2/8. It will reappear as a movement of the *Six Pieces for Wind Quintet* in 2007.

Vibraphone

Perc. I *mp senza ped.*

Harp *ff*

Piano *mp senza ped.*

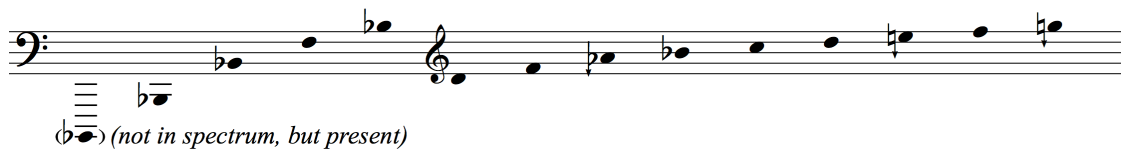
Example 36: *Eleven Gates*, mm. 329-35, Rehearsal Mark M1, “Toy Pianos on the Surface of the Sea.” © C. F. Peters Frankfurt Leipzig London New York. Used by permission.

The third important late development, also found in *Eleven Gates*, is the allusion to the final chord from “A Day in the Life” from the Beatles’ *Sgt. Pepper’s Lonely Hearts Club Band*. The famous E-major chord, played primarily by piano, at the end of the *Sgt. Pepper’s* album can be described as a cathartic release after a long and dissonant building of tension at the end of the album’s last song. The Beatles and their recording engineers famously used recording technology to add unnatural sustain to the piano chord by slowly boosting the recording level in inverse relationship to the

natural decay of the piano. Hillborg quotes this last gesture in *Eleven Gates*, and he orchestrates the unnatural sustain with strings and glass harmonicas. The gesture is immediately recognizable, and possibly his most identifiable object, but what makes it particularly interesting is what immediately precedes it: rapidly ascending chromatic scales. These scales are at the core of Hillborg's language, and with this specific allusion in *Eleven Gates*, he is possibly revealing that their impetus came from the dissonant and chaotic build-up at the end of *Sgt. Pepper's*. Another possible reading, and perhaps more interesting still, is that Hillborg is transitioning between musical genres by creating a connection between two of his primary, yet disparate, influences: the opening chromatic scales of Ligeti's *Melodien* and the end of the Beatles' *Sgt. Pepper's* album. It is another method of cracking between worlds and an interesting device for prolonging the musical discourse.

Finally, the last important development in Hillborg's language is the twisted and merged harmonic spectra. The technique is first found in *Cold Heat* in measure 73. Hillborg combines the lower frequencies of a B-flat natural overtone series with a synthetic upper series. Example 37 shows the twisted spectrum. The first thirteen partials—disregarding the lowest pitch—are shown on the first line, and are notated with microtones to show their specific intonation and relationship to the B-flat fundamental. Partial 14 to 34, on the second line, are notated without microtones and are based on a different series. The deformation of harmonic spectra is one of Hillborg's most interesting techniques and also one of his most potent musical objects.

Natural Overtone Series (Microtonal)



Twisted Upper Spectrum (Non-Microtonal)



Example 37: *Cold Heat*, mm. 73-86, twisted harmonic spectrum.

CONCLUSION

Labeling Hillborg a postmodernist may overgeneralize his artist achievements, considering the expression's fluid borders and often lenient definitions, but it is undoubtedly the cultural movement that most clearly explains his work and its place within the larger context of the global artist community at the turn of the twenty-first century. His work is worthy of considerable future scholarship primarily for this reason, and the annals of history may very well deem him the quintessential postmodernist composer.

Hillborg's unique language is undoubtedly aided by the integration of technology into his creative process. Therefore, the use of an electronically oriented approach to analyzing his music, both electronic and acoustic, is necessary. Further research into mapping electronic concepts onto non-electronic musical techniques could prove fruitful for theorists and composers looking to extract more meaning from music composed in, but not limited to, the twenty-first century. Hillborg's music provides an excellent starting point for this research because he references commonly used techniques—delay, reverb, EQ, LFO, phasing, etc., as opposed to highly idiosyncratic procedures which were practiced in the experimental studios of the 1950s and 60s by composers such as Karlheinz Stockhausen and Luciano Berio.

Finally, Hillborg's approach to composition is refreshing because of its inclusionary aesthetic and its diversity of content. His successful work in multiple genres aids him in this approach and gives him a unique perspective from which to cross over boundaries. Today, in the age of information and consumerism, many

composers have access to and are being influenced by a wide variety of musical genres and styles, and Hillborg's mantra that "every sound, in the right context, can be music," is now more appropriate than ever before.¹ Hillborg is a significant example of how artists can continue to create thought-provoking and original art in an age of oversaturation and global awareness, and he has opened new doors of possibility for composition in an electronic world.

¹ Hillborg, *Eleven Gates*, BIS Records BIS-SACD-1406, compact disc, liner notes by Sara Norling.

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- 1973
O soluppgång i evigheten (O Sunrise of Eternity);
 Voice or Mixed Choir and Piano or Small Orchestra
 Text by Pär Lagerkvist
 Swedish Music Information Center
- 1977
Vem är du som står bortvänd (Who are you who are turned away); SATB
 Text by Pär Lagerkvist
 Kummelby Förlag
- 1978
Lilla Sus grav (The Grave of Little Sus); SATB
 Text by Li He (Translated by Göran Sommardal)
 Swedish Music Information Center
- 1979
Worlds; Orchestra
 Warner Chappell Music Scandinavia; Gehrmans Musikförlag
Mental Hygiene III; Fixed Media
 Swedish Music Information Center
Untitled; Piano, Oboe, and 13 Solo Strings (withdrawn)
 Swedish Music Information Center
Rite of Passage (formerly Bandkomposition I); Fixed Media
 Swedish Music Information Center
- 1980
Poem 62; SATB
 Text by e.e. cummings
- 1981
Spöksonaten (The Ghost Sonata); Fixed Media
 Incidental Music for the Play *The Ghost Sonata* by August Strindberg
 Swedish Music Information Center
- 1982
Kama Loka; Fixed Media
 Overture for the Play *The Ghost Sonata* by August Strindberg
 Swedish Music Information Center
Hyacintrummet (The Hyacinth Room); Harp
 Incidental Music for the Play *The Ghost Sonata*
 Swedish Music Information Center
Lamento; Clarinet and 14 Solo Strings
 Swedish Music Information Center
Variations (Dante); Soprano, Mezzo-soprano, Flute, Saxophone, Viola, Double Bass, Percussion (withdrawn)
 From Oxford Online

- Living Room*; Fixed Media
Swedish Music Information Center
- 1983
muoɔaaəyiyɔɔoum; SATB
Available from the Composer
- 1984
Två motetter (Two Motets); SATB
Traditional Swedish Texts
Warner Chappell Music Scandinavia; Gehrmans Musikförlag
- 1985
Celestial Mechanics; 17 Solo Strings and Percussion
Warner Chappell Music Scandinavia; Gehrmans Musikförlag
- 1987
Musik för 10 Celli (Music for 10 Cellos)
Swedish Music Information Center
- 1988
Friends; Fixed Media
For the Film *Friends* by Kjell-Åke Andersson
SVT Drama
Prologue; Fixed Media
From the Film *Friends* by Kjell-Åke Andersson
Polygram; Mercury
Broken Necklace; Vocals and Pop Group
From the Film *Friends* by Kjell-Åke Andersson
Polygram; Mercury
- 1989
Clang and Fury; Orchestra
Swedish Music Information Center
Hosianna I; SATB
Traditional Swedish Text
Swedish Music Information Center
Hosianna II; SATB
Traditional Swedish Text
Swedish Music Information Center
- 1990
The Giveaway; Fixed Media
For the Film *Pass* by Mikael Södersten
Omega Film and Television AB; Södersten Film Productions
Hudbasun (Skin Trombone); Trombone and Fixed Media
Swedish Music Information Center
- 1991
U-TANGIA-NA; Alto Trombone and Organ or Fixed Media
Swedish Music Information Center
Fanfare; Brass Quintet
Swedish Music Information Center

Tampere Raw; Clarinet and Piano
CF Peters/Frankfurt
Närbilder (Close Ups); Flute
Swedish Music Information Center

1992

Violin Concerto; Violin and Orchestra
CF Peters/Frankfurt
Innan kärleken kom (Before Love Arrived); Voice and Orchestra
Text by Eva Dahlgren
Swedish Music Information Center
The Record Station; BMG

1993

Paulinesisk Procession; Wind Band and Inflatable Doll built by Mikael Pauli
Swedish Music Information Center
Psaltarpsalm; SATB, Brass Quintet, and Organ
Traditional Swedish Text
Swedish Music Information Center

1994

Trombone Concerto “*Strange Dances and Singing Water*”;
Trombone and Orchestra
Swedish Music Information Center
Strange Dances and Singing Water; Fixed Media
From Oxford Online (possibly withdrawn)
Kväll (Evening); Voice and Violin (or Trombone)
Text by Eva Dahlgren
Swedish Music Information Center
The Record Station; BMG
När en vild röd ros slår ut doftar hela skogen
(*When the Scent of a Wild Red Rose Permeates the Entire Forest*);
Voice, Background Vocals, and Orchestra
Text by Eva Dahlgren
Swedish Music Information Center
The Record Station; BMG
Vild i min mun (Wildflowers in My Mouth); Voice and Orchestra
Text by Eva Dahlgren
Swedish Music Information Center
The Record Station; BMG
Du som älskar (You Lover); Voice and Orchestra
Text by Eva Dahlgren
Swedish Music Information Center
The Record Station; BMG
En gul böjd banan (A Yellow Bent Banana); Voice and Windband
Text by Eva Dahlgren
Swedish Music Information Center
The Record Station; BMG

1995

- Jorden är ett litet rum (The Earth is a Small Room)*; Voice and Piano
Arrangement of Eva Dahlgren Song
Swedish Music Information Center
The Record Station; BMG
- Lava*; Orchestra
Swedish Music Information Center
The Record Station; BMG
- Stenmannen* (Stone Man); Voice, Background Vocals, and Orchestra
Co-written with Eva Dahlgren; Text by Eva Dahlgren
Swedish Music Information Center
The Record Station; BMG
- Liquid Marble*; Orchestra
CF Peters/Frankfurt
- Nursery Rhymes I and II*; Clarinet and Percussion (optional)
Swedish Music Info Center
- Close Up*; Clarinet and Percussion (Version for Guitar and Fixed Media)
Swedish Music Information Center

1996

- Meltdown Variations*; Sinfonietta
Swedish Music Information Center
- Hjärtats Saga (Miracle of the Heart)*; Fixed Media
For the TV Series *Miracle of the Heart*
PAN Vision Video
Available from the Composer
- Påfågelsögonblick (The Peacock Moment)*; Clarinet and Piano
CF Edition Peters/Frankfurt

1997

- Varför Gud? (Why God, Why?)*; Voice and Orchestra
Arrangement of Schönberg and Boublil Song from *Miss Saigon*
Available from the Composer

1998

- Prélude*; Clarinet
Swedish Music Information Center
- 160 sekunder: Kunglig fanfar (160 Seconds: Royal Fanfare)*;
Soprano, Alto, and Chamber Orchestra
Text by Hans Åstrand
Swedish Music Information Center
- Clarinet Concerto (Peacock Tales)*; Clarinet and Orchestra
CF Peters/Frankfurt
Chamber Version 2003; Clarinet, Piano, and Strings
Polar Version 2000; Clarinet and Fixed Media
Millenium Version 2004; Clarinet and Fixed Media
Millenium Version 1998; Clarinet and Orchestra

- Åldrande Elastiska Sjöfåglar (Aging Elastic Seabirds);*
 Flute, Oboe, Clarinet, Bassoon, Horns, Percussion
 by Runar Fran Sverige
 Swedish Music Information Center
Dreaming River; Orchestra and Two Suonas
 CF Peters/Frankfurt
- 1999
- Brass Quintet
 CF Peters/Frankfurt
King Tide; Orchestra
 CF Peters/Frankfurt
 Fugue; Piano
 Swedish Music Information Center
- 2000
- Cadenzas for Mozart's Concerto in G for Flute, K. 313
 Swedish Music Information Center
Kaspar i Nudådalen (Kaspar in Nudådalen); Fixed Media
 For the TV Series *Kaspar i Nudådalen*
 by Åsa Kalmér and Maria Weisby
 Swedish Television (SVT)
Gnomvibrationer; Sinfonietta and Suona
 Co-written by Pär Lindgren and Jan Sandström
 Swedish Music Information Center
Rap Notes; Rappers, Soprano, Sampler, and Orchestra
 CF Peters/Frankfurt
- 2001
- Piano Concerto; Piano, Sampler, and Orchestra
 CF Peters/Frankfurt
Corrente della primavera; Piano
 CF Peters/Frankfurt
En Midsommarnattsdröm (A Midsummer Night's Dream); SATB
 Text by Rune Lindström
 Warner Chappell Music Scandinavia / Gehrmans Musikförlag
- 2002
- Mirages; Orchestra*
 CF Peters/Frankfurt
Exquisite Corpse; Orchestra
 CF Peters/Frankfurt
Tryffelhymn (Truffle Hymn); Flute, Violin, Cello, and Piano
 Swedish Music Information Center
Stockholmsfanfar 2002 (Stockholm Fanfare); Brass Choir
 Swedish Music Information Center
Velocity Engine; Piano
 CF Peters/Frankfurt

- 2003
...lontana in sonno...; Mezzo-soprano and Orchestra
 Text by Petrarch
 CF Peters/Frankfurt
- 2004
Lux Aeterna; SATB
 CF Peters/Frankfurt
Vid havet (By the Sea); Children's Chorus
 Text Unknown
 Swedish Music Information Center
Endless Sky; SATB
 Texts by Dante, Dylan Thomas, Traditional
 CF Peters/Frankfurt
 Concerto for Two Trombones and Orchestra;
 Two Trombones, Sampler, and Orchestra
 CF Peters/Frankfurt
- 2005
Borg fanfar (Borg Fanfare);
 Brass Choir
 Swedish Music Information Center
- 2006
Eleven Gates; Orchestra
 CF Peters/Frankfurt
Kongsgaard Variations; String Quartet
 CF Peters/Frankfurt
- 2007
Heisenbergminiaturer (Heisenberg Miniatures); String Quartet
 CF Peters/Frankfurt
 Percussion Concerto; Percussion and Orchestra
 CF Peters/Frankfurt
 Six Pieces for Wind Quintet; Woodwind Quintet
 CF Peters/Frankfurt
- 2008
Koral & Polkamaskin; Orchestra
 CF Peters/Frankfurt
 Two Pieces for Solo Marimba; Invention and *Hal's Daisy*; Marimba
 CF Peters/Frankfurt
The Cradle Song; Male Chorus
 Text by William Blake
 CF Peters/Frankfurt
- 2009
Four Transitory Worlds; Orchestra
 CF Peters/Frankfurt
Flood Dreams; Orchestra and Two Suonas
 CF Peters/Frankfurt

Flute Concerto; Flute and Orchestra
CF Peters/Frankfurt
Méditations sur Pétrarque; Oboe and Orchestra
CF Peters/Frankfurt
Duet; Clarinet and Violin
CF Peters/Frankfurt

2010

Vaporised Tivoli; Chamber Orchestra
CF Peters/Frankfurt
Notes pour Grimal; Violin
CF Peters/Frankfurt
Cold Heat; Orchestra
CF Peters/Frankfurt

2011

Sirens; Soprano, Mezzo-soprano, Choir, and Orchestra
Text by Homer and Castaneda
CF Peters/Frankfurt

2013

The Strand Settings; Soprano and Orchestra
Text by Mark Strand
CF Peters/Frankfurt

A PORTFOLIO OF THREE WORKS

A Dissertation

Presented to the Faculty of the Graduate School

of Cornell University

In Partial Fulfillment of the Requirements for the Degree of

Doctor of Musical Arts

by

Christopher Andrew Stark

August 2013

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A PORTFOLIO OF THREE WORKS

Christopher Andrew Stark, D.M.A.

Cornell University 2013

The works presented in this portfolio express the musical worlds in which the author primarily resides: acoustic orchestral music and electroacoustic chamber music.

Two-Handed Storytelling is a seven-minute work for piano and electronics, and it is an exploration of the concept of fiction and non-fiction in music. The work attempts to give the impression of physical impossibility and blurred reality by using pre-recorded samples of the piano in combination with the live performance.

...and start west is a thirteen-minute work for chamber orchestra, and it is constructed in three parts. It is based on the concept of travel writing, and it attempts to musically depict the impressions of driving from coast to coast in the United States, beginning in the East. It takes its inspiration and title from the last sentence of the first chapter of William S. Burroughs' *Naked Lunch*.

Ignatian Exercises is a seven-and-a-half minute work for sinfonietta. The title is in reference to the *Spiritual Exercises*, written by St. Ignatius of Loyola, and also to the town of the author's birth, St. Ignatius, Montana. The piece is based on themes surrounding the dark history between Jesuit settlers and indigenous Native Americans in rural western Montana.

BIOGRAPHICAL SKETCH

Christopher Stark was born in St. Ignatius, Montana on December 12, 1980. He has previously studied at the Cincinnati Conservatory (MM) and the University of Montana (BM), and in 2012 he was a resident artist in Italy at *Civitella Ranieri*. Stark is a recipient of the Underwood Commission from the American Composers Orchestra and winner of the *prix de composition* from the Orléans International Piano Competition. His music has been featured on NPR's *Performance Today*, and has also been programmed, rehearsed, and performed by such ensembles as the Detroit Symphony Orchestra, Sacramento Philharmonic, American Composers Orchestra, Buffalo Philharmonic, University of Texas Wind Ensemble, CCM Wind Symphony, Israeli Chamber Project, Aspen Contemporary Ensemble, and members of eighth blackbird. Stark has also been awarded an ASCAP Morton Gould Young Composer Award and placed first in the Utah Arts Festival's Orchestral Composition Competition. He was a regional winner of the 2011 SCI/ASCAP Student Commission Competition, and has received honorable mentions from both the ASCAP/CBDNA Frederick Fennell Prize and the Music Teachers National Association Distinguished Composer of the Year Award.

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TWO-HANDED STORYTELLING
for piano and electronics

Christopher Stark (2012)
Edited by Andrew Zhou

Written for Andrew Zhou

ELECTRONIC REQUIREMENTS

Laptop with the Max/MSP software

Mixer

Powered Speaker with enough power to match the volume of the piano

Control Pedal to trigger the Max/MSP patch

Audio Cables to connect the Laptop, Mixer, and Speaker

DURATION

7 minutes

PREMIERE PERFORMANCE

February 17, 2012

Andrew Zhou, piano and electronics

Barnes Hall, Cornell University

Ithaca, New York

[illegible]

18

sfz

sfz

mf

f

p

ff

n

7

[illegible]

25

molto rit. *a tempo*

ff *p* *ff*

p sub. *ff*

11 12 13

f *p* *f* *ff* *p* *< ff* *n* *ff*

29

sfzz

sfz *mf* *sfz* *mf* *sfz* *mf* *sfz* *mf*

catch overtones *catch* *simile*

33

3/4

6

3

fff

ffz

Reo.

A.

3/4

7

14

3/4

7

ff

36

(both staves played with one hand)

ppp

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gradually release pedal

39

fff

gliss.

sffz

attack

mp

p

n

mp

n

43

mp

p

mf

p

mp

mf

p

mp

p

mf

p

47

f *ff* *p* *mf* *mp* *mf*

change ped. with r.h.

18

f *p* *mf*

51

f *ff* *ff*

19

f *mp* *mf*

54

p *f* *p* *f*

20

f *p*

57

loco

ff

f

p

f

21

60

loco

ff

p

f

p

Red

f

Very slow, molto accel.

66

pp
(Red.)

Very fast, molto decel.

67

ff *sempre*
(Red.)

Ossia, Example Rhythm

fff

a tempo (♩ = 108)

68

fff
(Red.)

p *sempre*
ad lib.

metronomic (take tempo from tape part)

25

70

72 *8va* B $\frac{4}{4}$ $\frac{3}{4}$ A $\frac{5}{4}$

5 5 5 5 5 5 5 5

26 $\frac{4}{4}$ $\frac{3}{4}$

pp 6 6 6 6 6 6 6

74 *8va* B $\frac{4}{4}$ A $\frac{5}{4}$

5 5 5 5 5 5 5

27 $\frac{4}{4}$ $\frac{3}{4}$

6 6 6 5 5 5 5

76 *8va* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

5 5 5 5 5 5 5 3 3 3

28 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

5 5 5 5 5 5 5 3 3 3

79 *8va* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

3 3 3 3 3 3 3 3 3 3

29 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

3 3 3 3 3 3 3 3 3 3

83 *loco*

100

A

p *pp*

non-synchronous

p

B

35

non-synchronous

36

103

p *mp* *p*

p *mp* *p*

mp *p*

pp

pp

p

mp *p*

mp *p*

B

37

38

106

p *pp*

B

39

108

A

G

pp

p

F

40

41

110

p

mp

p

pp

p

pp

mp

p

42

112

pp

p

cresc. poco a poco

C

43

44

[illegible][illegible]

118

ff

(Red.)

52 53 54 55

Double-time ♩ = 108

129

62 63

134

64

137

65

140

66

142

67

8^{va} loco

144 *8va*

146 *8va* (use both hands)

148 *8va* Reflective ♩ = 54

151 *loco* *ppp* *abruptly cutoff*

...AND START WEST
for chamber orchestra

Christopher Stark (2011)

Commissioned by American Composers Orchestra
with the generous support of Paul Underwood

INSTRUMENTATION

Flute
Oboe
B-flat Clarinet
Bassoon

F Horn
C Trumpet
Tenor Trombone

Timpani
Percussion (Two Players)

- I. Vibraphone, Large Wood Block, Large Suspended Cymbal, Snare Drum, Kick Drum, Bongos, Güiro, Tam-tam, Crotales
- II. Cabasa, Large Wood Block, Tam-tam, Brake Drum, Hi-hat, Large Suspended Cymbal, Large and Small Temple Blocks, Bass Drum, Marimba Glockenspiel

Piano
Harp

Strings (recommended minimum 6.5.4.3.2)

DURATION

13 minutes

SCORE IN C

with the usual octave transpositions

PREMIERE PERFORMANCE

October 14, 2011
American Composers Orchestra
George Manahan, conductor
Zankel Hall @ Carnegie Hall
New York, New York

SCORE IN C

Christopher Stark

20

5 6 7 8 9

Fl. *mf* *ff* *ffp* *ff*

Ob. *mf* *ff* *ffp* *ff*

Cl. *mf* *ff* *ff* *p sub.* *ff*

Bsn. *ffp* *ff*

Hn. *mf* *ff*

Tpt. *mf* *ff* *p*

Tbn. *ff* *f*

Timp. *soft felt mallets*

Perc. I *Large Wood Block* *hard plastic mallet* *ff* *p* *ff* *Vibes* *med. yarn mallets* *f*

Perc. II *Cabasa* *f strike on palm to achieve staccato effect* *ff*

Pno. *ff* *p* *ff*

Hp. *ff sons étouffés p* *ff*

Vln. I *port.* *ff* *p* *ffp* *ff*

Vln. II *ff* *p* *ffp* *ffp* *ffp*

Vla. *f* *ff sempre* *p* *ff*

Vc. *f* *ff sempre* *ffp* *ff*

Db. *pizz.* *arco* *ff sempre* *f*

11 12 13 14 15

Fl. *ff* *ffp* *ff*

Ob. *ff* *ffp* *ff*

Cl. *ff* *ffp* *ff*

Bsn. *ff* *ffp* *ff*

Hn. *ffp* *ff* *ffp* *ff*

Tpt. *f*

Tbn. *f*

Perc. I [Vibes] *f* *mf*

Pno. *f* *mf*

Hp. *Ab* *Gt*

Vln. I *ffp* *ff*

Vln. II *ff* *ffp* *ff* *ffp* *ff*

Vla. *ffp*

Vc. *pizz.* *sffz* *arco* *p* *ff*

Db. *f*

16 17 18 19 20 21

Fl. *ff poss.*

Ob. *ffp* *ff* *p* *mf* *ff*

Cl. *ffp* *ff* *p* *ff*

Bn. *f*

Hn. *ff* *p* *ff*

Tpt. *ff* *p* *ff*

Tbn. *f*

Timp. *Vibes*

Perc. I *Lrg. Wd. Bll.* (hard plastic mallet) *ff* *p* *ff*

Perc. II *Cabasa* *f simile*

Pno. *ff* *p* *ff*

Hp. *ff* *sons étouffés* *p* *ff*

Vln. I *ff poss.* *p* *ff*

Vln. II *ff poss.* *p* *ff*

Vla. *ffp* *ff* *f*

Vc. *f*

Db. *pizz.* *f* *arco*

22 23 24 26

Fl. *ffp* *ff* *p*

Ob. *ffp* *ff* *sub. p*

Cl. *ffp* *ff* *sub. p*

Ban. *ffp* *ff* *ffp* *ff* *p*

Hn. *p* *ff*

Tpt. *ffp* *f*

Tbn. *ffp* *f* *p* *ff*

Timp. *mf* *p* *Vibes* *hard yarn mallet* *pp*

Perc. I *Cabasa* *Tam-tam* *tam-tam mallet* *mp*

Perc. II *ff* *p*

Pno. *ff* *mp*

Hp. *mp* *sous étouffés*

Vln. I *mf* *ff* *ffp* *ff*

Vln. II *mf* *ff* *ffp* *ff* *mf*

Vla. *ff* *sempre* *ffp* *ff* *mf*

Vc. *ff* *sempre* *ffp* *ff* *pizz.* *arco* *p* *mf*

Db. *ff* *sempre* *ffp* *ff* *pizz.* *arco* *p* *mf*

27 28 29 30 31

Fl.

Ob.

Cl.

Hn. *(stop note abruptly, do not rearticulate)* *pp* *f* *simile* *pp* *f*

Perc. I *[Vibes]*

Pno.

Hp.

Vln. I *(abruptly stop note, do not rearticulate)* *pp* *f* *simile* *pp* *f*

Vln. II

Vla.

Vc.

Db.

32 33 34 35 36 37

Fl.

Ob.

Cl.

Hn.

Perc. I Vibes

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp *f* *pp* *f*

Fl. *ff* *mf* *mf*

Ob. *ff* *mf* *mf*

Cl. *ff* *mf* *mf*

Bn. *mf* *f* *mf*

Hn. *p* *f* *p*

Tpt. (con sord.) *p* *f* *p*

Tbn. (con sord.) *p* *f* *p*

Timp. *hard felt mallets* *p*

Perc. I [Vibes] *f* *sub. mf*

Perc. II [Lrg. Wd. Blk.] *hard plastic mallet* *p* *f* *p*

Pno. *f* *sub. mf*

Hp. *F#* *f* *sub. mf*

Vln. I

Vln. II

Vla.

Vc.

Db.

43 44 45 46 47

Fl. *f* *sub. mf* *f* *sub. mf* *f*

Ob. *f* *sub. mf* *f* *sub. mf* *f*

Cl. *f* *sub. mf* *f* *sub. mf* *f*

Bsn. *f* *mf* *f*

Hn. *ff* *p* *ff*

Tpt. *ff* *p* *f*

Tbn. *ff* *p* *ff*

Timp. *mp*

Perc. I *Vibes* *ff* *sub. mf* *ff* *sub. mf*

Perc. II *Lrg. Wd. Bk.* *ff* *mf* *ff*

Pno. *ff* *sub. mf* *ff* *sub. mf*

Hp. *ff* *sub. mf* *ff* *sub. mf*

Vln. I

Vln. II

Vla.

Vc.

Db.

48 49 50 51 52

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *mf* *ff*

Hr. *p* *ff* *p* *senza sord.*

Tpt. *p* *ff* *p*

Tbn. *p* *ff*

Timp. *mf*

Perc. I [Vibes] *ff*

Perc. II [Lrg. Wd. Bk.] *p* *ff* *p*

Pno. *ff*

Hp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *f* *ff*

Db. *f* *ff*

Detailed description: This page of a musical score covers measures 48 through 52. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hr.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), Percussion I (Perc. I) with Vibraphone (Vibes), Percussion II (Perc. II) with Large Wood Block (Lrg. Wd. Bk.), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 2/4 time. Measures 48-49 show a buildup with many instruments playing fortissimo (ff). Measure 50 features a change in dynamics, with some instruments playing piano (p) and others ff. Measure 51 continues with various dynamics. Measure 52 concludes the section with a return to piano (p) for some instruments and a 'senza sord.' (without mutes) instruction for the Horn. The string section (Vln. I, Vln. II, Vla., Vc., Db.) provides a rhythmic and harmonic foundation throughout, often playing in a pulsating pattern.

← ♩ = ♩ → *sempre*

54

(2+3)

(3+3+3+3)

56

53

Fl. *ff poss.*

Ob. *ff poss.*

Cl. *ff poss.*

Bn. *ff poss.*

Hn. *ff*

Tpt. *ff*

Tbn. *f* *ff* *mf* *ffz simile*

Timp. *f* *pp* *ff* dampen immediately

Perc. I *pp* *ff* (choke cymbal very abruptly)

Perc. II *ff poss.* *ffz simile* *mf* *ffz simile*

Pno. *ff poss.*

Hp. *ff poss.* *mf* *ff*

54

55

56

Vln. I *ff poss.* *ff*

Vln. II *ff poss.* *ff*

Vla. *ff poss.* *pizz.* *ffz simile*

Vc. *ff poss.* *pizz.* *ffz simile*

Db. *ff poss.*

senza sord.

VI

gloss.

Large Suspended Cymbal

Vibes

Lrg. Wd. Bk.

Brake Drum wooden sticks

Hi-Hat (wooden sticks), closed

Brake Dr.

31

(3+3+3)

62 63 64 65 66

Fl. *sfz simile* *f* *sfz simile*

Ob. *sfz simile* *f* *sfz simile*

Cl. *sfz simile* *f* *sfz simile*

Ban. *sfz simile*

Hn. *sfz simile*

Tpt. *sfz simile*

Tbn. *sfz simile*

Timp. *wooden sticks* *sfz simile* *Kick Drum*

Perc. I *Brake Dr.* *HH* *Bongos*

Perc. II *sfz simile* *mf* *sfz simile*

Pno. *sfz simile* *6* *8th*

Hp. *Q*

Vln. I *non div.* *sfz simile*

Vln. II *non div.* *sfz simile*

Vla. *arco* *sfz simile*

Vc. *arco* *sfz simile*

Db. *sfz simile*

68

(3+3+3)

(3+3)

(3+3+3+3)

(3+3+3)

80

82 83 84 85 86

Fl. *ff* *sffz* simile

Ob. *ff* *sffz* simile

Cl. *ff* *sffz* simile

Ben. *f* *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Timp. *ff*

Perc. I *ff* *sffz* simile *f* *sffz* simile *f*

Perc. II *ff* *sffz* simile *f* *sffz* simile *f*

Pno. *ff* *sffz* simile *f* *sffz* simile *f*

Hp. *ff* *sffz* simile *f* *sffz* simile *f*

Vln. I *ff* *sffz* simile *f* *sffz* simile *f*

Vln. II *ff* *sffz* simile *f* *sffz* simile *f*

Vla. *ff* *sffz* simile *f* *sffz* simile *f*

Vc. *ff* *sffz* simile *f* *sffz* simile *f*

Db. *ff* *sffz* simile *f* *sffz* simile *f*

87 88 89 90 91

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

sfz

simile

f

sfz

simile

f

loco

geb

p

glus

Bongos

Kick Dr.

Lrg. Sus. Cym. (wooden stick)

Kick Dr.

Brake Drum

HH

Brake Dr.

HH

Brake Dr.

HH

38

(2+3)

97

(stop note abruptly, do not rearticulate)

Fl. (stop note abruptly, do not rearticulate)

Ob. *ff*

Cl. *p* *ff* *pp* *ff*

Bsn. *ff* *pp* *ff*

Hn. *pp* *ff*

Tpt. *pp* *ff*

Tbn. *ff* *pp* *ff*

Perc. I Güiro

Perc. II Temple Bells. *mf* *f* *pp* *mf*

Pno. *gtr*

Hp. *B*

Vln. I *p* *ff* *p*

Vln. II *p* *ff* *p*

Vla. *p* *ff* *p*

Vc. *p* *ff* *p*

Db. *p* *ff* *p*

Fl. *p* *ff* *pp < ff*

Ob. *ff* *pp < ff* *p*

Cl. *pp < ff* *pp < ff*

Ben. *ff*

Hn. *pp < ff*

Tpt. *pp < ff* *pp < ff*

Tbn. *pp < ff*

Perc. I *Güiro*

Perc. II *Temple Bks.* *f* *mf < f* *pp*

Pno. *ff*

Hp. *ff* *ff* *ff*

Vln. I *ff* *p* *ff* *p*

Vln. II *ff* *p* *ff* *p*

Vla. *ff* *p* *ff* *p*

Vc. *ff* *p* *ff* *p*

Db. *ff*

Fl. *pp* \leftarrow *ff* *ff* *pp*

Ob. *ff* *pp* \leftarrow *ff* *p* *ff*

Cl. *pp* \leftarrow *ff* *fp* \leftarrow *ff* *pp* \leftarrow *ff*

Ben. *pp* \leftarrow *ff* *pp* \leftarrow *ff*

Hn. *pp* \leftarrow *ff* *pp* \leftarrow *ff*

Tpt. *pp* \leftarrow *ff* *pp*

Tbn. *pp* \leftarrow *ff*

Perc. I *Güiro* *Kick Dr.*

Perc. II *Temple Bks.* *f* *ff* *f*

Pno. *8th*

Hp. *D^b F^b G^b A^b* *C^b* *G^b D^b*

Vln. I *ff* *p* *ff* *pizz.* *ffz*

Vln. II *ff* *p* *ff* *pizz.* *ffz*

Vla. *ff* *p* *ff* *pizz.* *ffz*

Vc. *ffz* *p* *ff*

Db. *ff* *ff*

107 108 109 110

Fl. *ff* *p* *ff* *mf* *ff*

Ob. *p* *ff*

Cl. *fp* *ff* *mf* *ff*

Ban. *mf* *ff*

Hn. *f* *p* *ff*

Tpt. *ff* *p* *ff*

Tbn. *p* *ff*

Timp. *mfz*

Perc. I Güiro Kick Dr.

Perc. II Temple Bkls. Brake Drum Hi-Hat *pp* *fffz* *p* *f*

Pno. *gdb*

Hp. *D4* *G4* *C4* *A4* *D4*

Vln. I *arco* *p* *ff*

Vln. II *p* *ff*

Vla. *arco* *p* *ff* *pizz.* *fffz* *arco* *simile*

Vc. *p* *ff*

Db. *ff*

111 112 113

Fl. *mf* *ff*

Ob. *p* *ff*

Cl. *mf* *ff*

Bsn. *p* *ff*

Hn. *p* *ff*

Tpt. *fp* *ff*

Tbn. *p* *ff*

Timp.

Perc. I *Güiro* *Kick Dr.*

Perc. II *Hi-Hat* *p* *f*

Pno. *8va*

Hp. *A* *Q* *B*

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *arco* *pizz.* *non dur.* *(stop note abruptly, do not rearticulate)* *p* *ff*

Vc. *p* *ff*

Db. *p* *ff*

114 115 116

Fl. *pp* *ff* *pp* *ff* *pp*

Ob. *pp* *ff* *pp* *ff* *pp*

Cl. *pp* *ff* *pp* *ff* *pp*

Bsn. *pp* *ff* *pp* *ff* *pp*

Hn. *p* *ff* *pp* *ff* *pp*

Tpt. *p* *ff* *pp* *ff* *pp*

Tbn. *p* *ff* *pp* *ff* *pp*

Timp. Güiro - Kick Dr. Snare Dr.

Perc. I Hi-Hat Brake Dr.

Perc. II *p* *f* *p* *f*

Pno. *8vb*

Hp. *G* *G* *B*

Vln. I *pp* *ff* *pp* *ff* *pp* *non div.*

Vln. II *pp* *ff* *pp* *ff* *pp* *non div. (stop notes abruptly, do not rearticulate)*

Vla. *p* *ff* *pp* *ff* *pp* *non div.*

Vc. *p* *ff* *pp* *ff* *pp*

Db. *p* *ff* *pp* *ff* *pp*

45

120

(3+3+3)

121 122 123

Fl. *ffz simile* *ff poss.*

Ob. *ffz simile* *ff poss.*

Cl. *ffz simile* *ff poss.*

Bsn. *ffz simile* *ff poss.*

Hn. *pp* *ff*

Tpt. *pp* *ff*

Tbn. *pp* *ff*

Timp. *pp* *ff*

Perc. I *Lrg. Sus. Cym. - Kick Dr.* *Bongos*

Perc. II *Brake Dr.* *[HH]*

Pno. *ffz simile* *ff poss.*

Hp. *D#*

Vln. I *ffz simile* *ff poss.*

Vln. II *ffz simile* *ff poss.*

Vla. *ffz simile* *ff poss.*

Vc. *ffz simile* *ff poss.*

Db. *ffz simile* *ff poss.*

p *f*

8^{va}

(3+3)

124 125 126 127 128

Fl. *sfz* *simile*

Ob. *sfz* *simile*

Cl. *sfz* *simile*

Bsn. *sfz* *simile*

Hn. *sfz* *simile*

Tpt. *sfz* *simile*

Tbn. *sfz* *simile*

Timp.

Perc. I Lrg. Sus. Cym. - Kick Dr. Bongos SD

Perc. II Brake Dr.

Pno. *sfz* *simile*

Vln. I *sfz* *simile*

Vln. II *sfz* *simile*

Vla. *sfz* *simile*

Vc. *sfz* *simile*

Db. *sfz* *simile*

129 130 131 132

Fl. *ff poss.* *sfz simile*

Ob. *ff poss.* *sfz simile*

Cl. *ff poss.* *sfz simile*

Ben. *ff poss.* *sfz simile*

Hn. *pp* *ff* *sfz simile*

Tpt. *pp* *ff* *sfz simile*

Tbn. *pp* *ff* *sfz simile*

Timp. *Kick Dr. - Bongos*

Perc. I *HH* *Brake Dr.*

Perc. II *p* *f* *sfz simile*

Pno. *sfz simile*

Hp. *sfz simile*

Vln. I *ff poss.* *sfz simile*

Vln. II *ff poss.* *sfz simile*

Vla. *ff poss.* *sfz simile*

Vc. *ff poss.* *sfz simile*

Db. *ff poss.* *sfz simile*

133 134 135 136 137

Fl. *ff poss.* 6

Ob. *ff poss.* 6 7

Cl. *ff poss.* 6 9

Bsn. *ff poss.* 6 9

Hr. *pp* *ff*

Tpt. *pp* *ff*

Tbn. *pp* *ff*

Timp.

Perc. I [Kick Dr. - Bongos]

Perc. II [HH] [Brake Dr.]

Pno.

Hp.

Vln. I *ff poss.* 6

Vln. II *ff poss.* 6 9

Vla. *ff poss.* 6 7

Vc. *ff poss.* 6

Db. *ff poss.*

Lrg. Sus. Cym.

8vb

Meditative ♩ = 52ca.

138 139 140 141 142 143

Fl. *ff poss.*

Ob. *ff poss.*

Cl. *ff poss.*

Bsn. *ff poss.*

Hn. *ff poss.*

Tpt. *ff poss.*

Tbn. *p* *ff poss.*

Timp. *center of drumhead*
p *ff (lowest pitch poss.)*

Perc. I *Lrg. Sus. Cym.*
p *ff* *L.u...*

Perc. II *Bass Drum*
soft mallets
p *ff*

Pno. *(black keys)* *create as much resonance as poss., and let ring as long as poss.*
p *ff poss.*
(white keys)
pp *p* *pp*
molto legato sempre
8th
pp

Hp. *create as much resonance as poss., and let ring as long as poss.*
p *ff poss.*
molto legato sempre
pp *p*
8th

Vln. I *sul G*
ff poss.

Vln. II *sul G*
ff poss.

Vla. *sul C*
ff poss.

Vc. *sul C*
ff poss.

Db. *sul E*
div. free bowing, arco
ff poss. *p* *mp*

51

147

148

149

Bsn. *senza vib.*
pp *mp*

Tbn. *con sord. (bucket)*
pp

Timp.

Perc. I *Tam-tam*

Perc. II *B.D.*

Pno. *8^{va}* *p* *pp* *8^{va}*

Hp. *p* *pp* *8^{va}* *p* *pp*

Vla. *p*

Vc. *pp* *pp* *mf* *pp*

Db. *p* *mp*

DIOBEBIGWA

D>C<B<E#F#G#A#

**grace notes without slashes should be played on the beat (with slashes should be played before the beat)*

156 157 158

Fl. *flz.* *pp* *mf* *pp*

Ob. *f* *pp* *mf* *pp* *mp*

Cl. *mf* *pp*

Bsn. *pp* *pp* *mf*

Hn. *open* *pp* *p* *pp*

Tpt. *f* *pp*

Tbn. *mf* *pp*

Timp. *mf* *pp*

Perc. I [Vibes] *pp* [Tam-tam] *p*

Perc. II [B.D.]

Pno. *pp* *p* *pp*

Hp. *ff* *pp* *p* *pp*

Vln. I *ff* *pp* *f* *pp*

Vln. II *pp*

Vla. *ff* *pp* *mp* (senza vib.)

Vc. *ord.* *mf* *ff* *unii.* *molto sul pont.*

Db. *ff* *pp*

Fl. *pp* *ff* *pp* *mf* *ord.*

Ob. *pp* *mf* *pp*

Cl. *pp* *ffp* *pp*

Bsn. *pp* *mf* *pp*

Tpt. *pp* *ff* *pp* *mf* *pp*

Tbn. *pp* *ff* *pp* *mf* *pp*

Timp. *mp*

Perc. I (a) *ff* pos. (both staves)

Perc. I (b) *B.D.* *ff* sempre

Perc. II *B.D.*

Pno. *8^{va}* *3* *6* *p* *6* *6* *6* *pp*

Hp. *loco* *ff* pos. *pp* *p* *pp*

Vln. I *ff* *6* *3* *pp*

Vln. II *pp* *ff*

Vla. *pp* *ord.*

Vc. *pp* *pp* *mf*

Db. *p* *pp*

Fl. *flz.*
ff *pp*

Ob. *pp* *mp* *pp*

Cl. *ff*

Bsn. *pp* *mp* *pp*

Hr. *pp* *mf* *pp*

Tpt. *mf* *pp*

Tbn. *pp* *mp* *pp*

Perc. I *Vibes*
ff

Perc. II *B.D.*

Pno. *8va* *p* *pp* *p*

Hp. *loco* *ff poss.* *pp* *p* *pp* *8va* *8va*

Vln. I *pp* *p sempre*

Vln. II *pp* *mf* *pp*

Vla. *pizz.* *f* *arco* *pp*

Vc. *molto sul pont.* *ord.* *pp*

Db. *pp*

59

Fl.

Ob.

Cl.

Perc. I (a) *Crotales*

Perc. I (b) *Vibes*

Perc. II *Marimba*

Pno.

Hp.

Vln. I *tutti, div. a3*

Vln. II *tutti, div. a3*

Vla.

Vc. (a)

Vc. (b)

Db.

Fl.

Ob.

Cl.

Perc. I
Crotales

Perc. II
Marimba

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc. (a)

IVISI

Vc. (b)

Db.

ff

ff

ff

pp \leftarrow *mf*

pp \leftarrow *f*

f

fp

ff

ff

ff

ff *pos.*

ff *pos.*

ff

62

183 184 185 186

Fl. *pp* *mp*

Cl. *pp* *mp*

Hr. *p*

Pno. *pp* *pp* *mp*
una corda

Hp.

Vln. I (a) *p*

IVISI

Vln. I (b) *p*

Vln. II (a) *p*

IVISI

Vln. II (b) *p*

Vla. *p*

Vc. *p*

Db. *p*

Fl. *pp* *mp*

Cl. *pp* *mp*

Hn.

Pno. *pp* *mp*
una corda

Hp.

Vln. I (a) *p*

IVISI

Vln. I (b) *p*

Vln. II (a) *p*

IVISI

Vln. II (b) *p*

Vla. *p*

Vc. *p*

Db. *p*

191 192 193 194

Fl. *pp* *mp*

Cl. *pp* *mp*

Hn.

Pno. *pp* *mp sempre*
una corda

Hp. *mf*

Vln. I (a) *p*

IVISI

Vln. I (b) *p*

Vln. II (a) *p*

IVISI

Vln. II (b) *p*

Vla. *p*

Vc. *p*

Db. *p*

Fl. *pp* *overblow* *pp* *mf* *pp* *fla.* *mp* *pp*

Ob. *pp* *ff* *5* *3* *3*

Cl. *pp* *ffpp* *mf* *pp*

Bsn. *pp* *ff* *pp*

Hr. *pp* *f* *pp*

Tpt. *pp* *mp* *simile* *(con sord.)*

Tbn. *pp* *(con sord.)*

Timp. *mp*

Perc. I (a) *ff* *pos. (both staves)*

Perc. I (b) *Vibes*

Perc. II *Marimba* *pp* *mf* *pp*

Pno. *una corda* *ff* *pp* *mp* *pp*

Hp. *f* *ff* *pos.*

Vln. I *unis.* *pp* *ff* *pp* *ff* *molto sul pont.*

Vln. II *pp* *ff* *pp* *f*

Vla. *unis.* *arco* *ff* *pp* *ff*

Vc. *pp* *ff* *pp* *molto sul pont.*

Db. *ff* *pp*

Fl. *pp* *mp* *pp*

Ob. *pp* *mf* *simile*

Cl. *mf* *pp* *f* *pp* *mf* *pp*

Bsn. *mf* *pp*

Hn. *open* *pp* *p* *pp*

Tpt. *pp* *mp* *pp*

Tbn. *mf > pp* *mp* *pp* *mp* *pp*

Perc. I [Vibes]

Perc. II [Marimba] *molto legato* *pp sempre*

Pno. *ff*

Hp. *molto legato* *pp sempre*

Vln. I *pp* *ord.* *ffp* *mf* *pp*

Vln. II *pp* *f* *pp*

Vla. *pp* *pp* *molto sul pont.* *ord.*

Vc. *pp* *mp* *pp* *mf* *pp*

Db. *mp* *pp*

202

203

204

205

206

207

Ben. *p*

Tpt. *pp* <

Perc. I (a) *Crotales* arco, l.v. sempre *pp* < *mp* *pp* < *mp* *pp* < *mp*

Perc. I (b) *Vibes* arco, l.v. sempre *pp* < *mp* *pp* < *mp*

Perc. II *pp* sempre

Pno. *p* *pp*...

Hrp.

Vln. I *1st desk only, senza vib.* *pp* sempre *1st & 2nd desk only divisi, senza vib.* *tutti, div. a3*

Vln. II *1st desk only, senza vib.* *pp* sempre *1st & 2nd desk only divisi, senza vib.*

Vla. *pp* sempre

Solo Vc. *pochissimo vib.* *p*

altri Vc. *pp* sempre

Db. *molto sul pont.* *ord.* *molto sul pont.* *ord.* *molto sul pont.*

Fl. *pp mp pp pp mp pp pp mp pp*

Cl. *pp mp pp pp mp pp pp mp pp*

Pno. *pp mp pp pp mp pp pp mp pp*

Hp. *pp mp pp pp mp pp pp mp pp*

Vln. I *pp mp pp mp pp mp pp mp*

Vln. II *pp mp pp mp pp mp pp mp*

Vla. *pp mp pp mp pp mp pp mp*

Vc. *pp mp pp mp pp mp pp mp*

Db. *pp mp pp mp pp mp pp mp*

Fl. *pp mp pp pp mp pp pp mp pp*

Cl. *pp mp pp pp mp pp pp mp pp*

Pno. *pp mp pp pp mp pp pp mp pp*

Hp. *pp mp pp pp mp pp pp mp pp*

Vln. I *pp mp pp mp pp mp pp mp*

Vln. II *pp mp pp mp pp mp pp mp*

Vla. *pp mp pp mp pp mp pp mp*

Vc. *pp mp pp mp pp mp pp mp*

Db. *pp mp pp mp pp mp pp mp*

214

215 216 217 218 219 220 221

flz.

Fl. *pp < mp > pp* *pp < mp > pp* *pp < mp > pp* *pp < p > pp* *pp < p > pp* *pp < p > pp*

Cl. *pp < mp > pp* *pp < mp > pp* *pp < mp > pp* *pp < p > pp* *pp < p > pp* *pp < p > pp*

senza sord., blow air through horn

Tbn. *pp < mp* *pp < mp* *pp < mp* *pp < p* *pp < p* *pp < p* *pp*

mf *mp* *p* *pp*

Pno. *mf* *mp* *p* *pp*

let ring as much as poss.

Hp. *mf* *mp* *p* *pp*

Vln. I *pp* *mp* *pp* *mp* *pp* *p* *pp*

Vln. II *pp* *mp* *pp* *p* *pp* *p* *pp*

Fl. *senza vib., molto legato sempre*
p

Cl. *molto legato sempre*
p

Bsn. *senza vib.*
pp *< mf*

Tbn.

Perc. I *Vibraphone* *medium yarn mallets, l.v. sempre*
p *pp* *mp* *p*

Perc. II *Glockenspiel* *brass mallets, l.v. sempre*
p *mp*

Pno. *p* *pp* *mp* *p*

Hp. *p* *pp* *mp* *p*

Vln. I *p* *mp* *n*

Vln. II *p* *mp* *n*

Vla. *pp* *mp* *pp* *mf*

Vc. *pp* *mp* *p*

Db. *pp* *< mf*

230 231 232 233 234

Fl. *mp* *senza vib., molto legato sempre* *mf* *f* *ff*

Ob. *mp* *ff*

Cl. *mp* *molto legato sempre* *mf* *f* *ff*

Bsn. *mp* *ff*

Hn. *con sord.* *mp* *ff*

Tpt. *con sord. (straight)* *pp <* *mf* *p* *f*

Tbn. *con sord. (straight)* *pp <* *mf* *pp* *ff*

Perc. I *Vibes* *mf* *mp* *mf* *ff*

Perc. II *Glock.* *mf*

Pno. *mf* *mp* *mf* *ff*

Hp. *mf* *mp* *mf* *ff*

Vln. I *mf* *pp* *ff*

Vln. II *mf* *n* *ff*

Vla. *mp* *ff*

Vc. *f* *1st player only, espressivo* *p* *f*

Db. *mp* *ff*

Fl. *pp sub.*

Ob. *pp sub.*

Cl. *pp sub.*

Bsn. *pp sub.*

Hr. *p* *mf*

Tpt. *molto legato sempre* *pp sub.*

Tbn. *espressivo* *p* *mf*

Perc. I *Vibes* *p* *pp*

Perc. II *Glock.* *p*

Pno. *p* *pp*

Hp. *p* *pp*

Vln. I *p sub.* *n*

Vln. II *p sub.* *n*

Vla. *1st player only, espressivo* *p* *mf*

Vc. *tutti, ond.* *pp sub.*

Db. *1st player only* *p* *mf*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Ben. *mp*

Hn. *mp*

Tpt. *molto legato sempre*

Tbn. *mp* *p* *mf*

Perc. I *Vibes* *mf* *mp*

Perc. II *Glock.* *mf*

Pno. *mf* *mp*

Hp. *D4* *E4F4* *mp*

Vln. I *mf* *n*

Vln. II *mf* *n*

Vla. *mp*

Vc. *mf* *1st player only, espressivo* *mp* *f*

Db. *mp*

tutti, senza vib.

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *ff*

Tpt. *f*

Tbn. *pp* *f*

Perc. I *Vibes* *ff*

Perc. II *Glock.* *ff*

Pno. *ff*

Hp.

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Solo Vc. *espressivo* *f* *ff*

altri Vc. *non din.* *f* *non din. I - touch 4th II - touch 3rd*

Db. *f*

Fl. *ff poss.*

Ob. *ff poss.*

Cl. *ff poss.*

Bsn. *ff poss.*

Hr. *ff poss.*

Trp. *ff poss.*

Tbn. *ff poss.*

Perc. I *Vibes* *f* *ff* *ff poss.*

Pno. *f* *ff* *ff poss.*

Hp. *f* *ff* *ff poss.*

Vln. I *pp* *ff poss.*

Vln. II *n* *ff poss.*

Vla. *ff poss.*

Solo Vc. *f* *ff* *ff poss.*

altri Vc. *ff poss.*

Db. *ff poss.*

252 253 254 255

Fl. *pp* < *p* > *pp* < *p* > *pp* < *mp* > *pp* < *mp* > *pp* < *mf* > *pp*

Ob. *pp* < *p* > *pp* < *p* > *pp* < *mp* > *pp* < *mp* > *pp* < *mf* > *pp*

Cl. *pp* < *p* > *pp* < *p* > *pp* < *mp* > *pp* < *mp* > *pp* < *mf* > *pp*

Bsn. *pp* < *mp* > *pp*

Hn. *pp* < *mp* > *pp* *senza sord.*

Tbn. *pp* < *mp* > *pp*

Perc. I Vibes

Perc. II Glock. *p*

Pno. *p* *like an echo* *mp* *3* *3* *3* *pp*

Hp. *p* *mp* *mf*

Vln. I *1st player only* *pp* < *p* > *pp* *a2* *pp* < *mp* > *pp* *pp* < *mp* > *pp* *tutti* *pp* < *mf* > *pp*

Vln. II *1st player only* *pp* < *p* > *pp* *a2* *pp* < *mp* > *pp* *pp* < *mp* > *pp* *tutti* *pp* < *mf* > *pp*

Vla. *1st player only* *pp* < *p* > *pp* *a2* *pp* < *mp* > *pp* *pp* < *mp* > *pp* *tutti* *pp* < *mf* > *pp*

Vc. *1st player only* *p sub.* *mp* *mf*

← 3 → ♩ = ♩ (♩ = 69ca.)

260 261 262 263

Fl. *ff* *pp* *ff* *pp* *ff* *pp*

Ob. *ff* *pp* *ff* *pp* *ff* *pp*

Cl. *ff* *pp* *ff* *pp* *ff* *pp*

Bsn. *ff* *pp* *ff*

Hr. *ff* *pp* *ff* *pp*

Tpt. *ff* *pp* *ff* *pp*

Tbn. *ff* *pp* *ff* *pp*

Perc. II *Lrg. Sus. Cym.*
soft yarn mallets *pp*

Pno. *ff* *pp* *ff*

Hp.

Vln. I *ff* *pp* *ff* *pp* *ff*

Vln. II *ff* *pp* *ff* *pp* *ff*

Vla. *ff* *pp* *ff* *pp* *ff*

Vc. *pp* *ff*

82

Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 Bsn. *ff*
 Hrn. *ff*
 Tpt. *ff*
 Tbn. *ff*
 Perc. I *sfz*
 Perc. II *ff*
 Pno.
 Hp.
 Vln. I (a)
 IVISI
 Vln. I (b)
 Vln. II (a)
 IVISI
 Vln. II (b)
 Vla. *arco*
 Vc. *arco*
 Db.

Musical score for measures 267 and 268. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion I and II, Piano, Harp, Violin I (a and b), Violin II (a and b), Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics including *ff* (fortissimo), *fp* (fortissimo piano), *sfz* (sforzando), and *pp* (pianissimo). There are also markings for *arco* (arco) and *pizz.* (pizzicato). The percussion parts include *Crotales* and *Lrg. Sus. Cym.* (Large Suspended Cymbal). The string parts include *tr.* (trills) and *tr.* (trills) markings. The score is divided into two systems, with measures 267 and 268.

Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 Bsn. *ff*
 Hn. *ff*
 Tpt. *ff*
 Tbn. *ff*
 Perc. I *ff* [Crotales]
 Perc. II *ff* [Lrg. Sus. Cym.]
 Pno.
 Hp.
 Vln. I (a)
 IVISI
 Vln. I (b)
 Vln. II (a)
 IVISI
 Vln. II (b)
 Vla. *arco* *ff*
 Vc. *arco* *ff*
 Db. *ff*

Measures 269-271 show a complex orchestral texture. The woodwinds and brass play a rhythmic pattern of eighth notes, often marked *ff* (fortissimo). The percussion section includes crotales and large suspended cymbals. The piano and harp provide a steady accompaniment. The strings play a rhythmic pattern of eighth notes, often marked *ff* (fortissimo). The score includes various dynamic markings such as *ff*, *fp*, *pp*, and *arco*.

Fl. *ff* *fp*
 Ob. *ff* *fp*
 Cl. *ff* *fp*
 Bsn. *ff* *fp*
 Hn. *ff* *fp*
 Tpt. *ff*
 Tbn. *ff* *fp*
 Perc. I *ff* *Crotales*
 Perc. II *ff* *Lrg. Sus. Cym.* *pp*
 Pno. *ff*
 Hp.
 Vln. I (a) *ff*
 DIVISI Vln. I (b) *ff*
 Vln. II (a) *ff*
 DIVISI Vln. II (b) *ff*
 Vla. *ff* *pizz.*
 Vc. *ff* *pizz.*
 Db. *ff*

Fl. *ff* *fp*
 Ob. *ff* *fp*
 Cl. *ff* *fp*
 Bsn. *ff* *fp*
 Hrn. *ff* *fp*
 Tpt. *ff* *fp*
 Tbn. *ff* *fp*
 Perc. I *sfz* *Lrg. Sus. Cym.*
 Perc. II *ff* *pp*
 Pno. *ff*
 Hp. *ff*
 Vln. I (a) *tr*
 IVISI *tr*
 Vln. I (b) *tr*
 Vln. II (a) *tr*
 IVISI *tr*
 Vln. II (b) *tr*
 Vla. *arco* *ff* *pizz.*
 Vc. *arco* *ff* *pizz.*
 Db. *ff* *sfz*

The score is for measures 275, 276, and 277. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and brass (Horn, Trumpet, Trombone) play a series of notes, with dynamics ranging from *ff* (fortissimo) to *fp* (fortissimo piano). The percussion section includes Crotales, Large Suspended Cymbal, and two sets of Percussion I and II. The piano and harp play a rhythmic pattern of eighth notes. The strings (Violins I and II, Violas, Cellos, and Double Basses) play a series of notes, with dynamics ranging from *ff* (fortissimo) to *pp* (pianissimo). The string parts include trills and tremolos.

Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 Bsn. *ff*
 Hn. *ff*
 Tpt. *ff*
 Tbn. *ff*
 Perc. I *ff* [Crotales]
 Perc. II *ff* [Lrg. Sus. Cym.]
 Pno.
 Hp.
 Vln. I (a)
 Vln. I (b)
 Vln. II (a)
 Vln. II (b)
 Vla. *arco* *ff*
 Vc. *arco* *ff*
 Db. *ff*

Musical score for measures 278 and 279. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion I (Crotales), Percussion II (Large Suspended Cymbal), Piano, Harp, Violins I (a and b), Violins II (a and b), Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score features various dynamics including *ff* (fortissimo), *fp* (fortissimo piano), *pp* (pianissimo), and *sffz* (sforzando). The strings play a rhythmic pattern of eighth notes with accents. The woodwinds and brass play sustained notes with accents. The percussion includes crotales and a large suspended cymbal. The piano and harp play sustained notes with accents. The strings play a rhythmic pattern of eighth notes with accents.

Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 Bsn. *ff*
 Hn. *ff*
 Tpt. *ff*
 Tbn. *ff*
 Perc. I *ff* *Crotales*
 Perc. II *ff* *Lrg. Sus. Cym.*
 Pno.
 Hp.
 Vln. I (a)
 IVISI
 Vln. I (b)
 Vln. II (a)
 IVISI
 Vln. II (b)
 Vla. *arco* *ff*
 Vc. *arco* *ff*
 Db.

The score is written for measures 280 and 281. The key signature has one flat (B-flat), and the time signature is 3/4. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and strings (Violins I and II, Viola, Violoncello, Double Bass) are marked *ff* (fortissimo). The percussion section includes Crotales and Large Suspended Cymbal, also marked *ff*. The Piano and Harp parts are present but contain no notation in these measures. The Violin I and II parts feature a continuous, rapid sixteenth-note pattern with accents. The Viola and Violoncello parts play a sustained, low-frequency chord marked *arco* and *ff*. The Double Bass part plays a sustained, low-frequency chord marked *ff*.

This musical score page contains measures 282 and 283. The instruments and their parts are as follows:

- Fl.** (Flute): Rests in measure 282; plays a half note *ff* in measure 283.
- Ob.** (Oboe): Rests in measure 282; plays a half note *ff* in measure 283.
- Cl.** (Clarinet): Rests in measure 282; plays a half note *ff* in measure 283.
- Bsn.** (Bassoon): Rests in measure 282; plays a half note *ff* in measure 283.
- Hrn.** (Horn): Rests in measure 282; plays a half note *pp* in measure 283, marked *senza sord.*
- Tpt.** (Trumpet): Rests in measure 282; plays a half note *pp* in measure 283, marked *senza sord.*
- Tbn.** (Trombone): Rests in measure 282; plays a half note *pp* in measure 283, marked *senza sord.*
- Perc. I** (Percussion I): Rests in both measures.
- Perc. II** (Percussion II): Rests in measure 282; plays a half note *pp* in measure 283, marked *Lrg. Sus. Cym.* and *ff*.
- Pno.** (Piano): Rests in both measures.
- Hp.** (Harp): Rests in both measures.
- Vln. I (a)** (Violin I a): Plays a continuous sixteenth-note pattern in measure 282; rests in measure 283.
- Vln. I (b)** (Violin I b): Plays a continuous sixteenth-note pattern in measure 282; rests in measure 283.
- Vln. II (a)** (Violin II a): Plays a continuous sixteenth-note pattern in measure 282; rests in measure 283.
- Vln. II (b)** (Violin II b): Plays a continuous sixteenth-note pattern in measure 282; rests in measure 283.
- Vla.** (Viola): Rests in measure 282; plays a half note in measure 283.
- Vc.** (Violoncello): Rests in measure 282; plays a half note in measure 283.
- Db.** (Double Bass): Rests in measure 282; plays a half note in measure 283.

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Perc. I

Crotales

ffz

Hp.

Vln. I

unis., pizz., non div.

$p < mp$

p

$a5$

$p < mp$

p

$a4$

$p < mp$

p

$a3$

$p < mp$

Vln. II

unis., pizz., non div.

$p < mp$

p

$a4$

$p < mp$

p

$a3$

$p < mp$

Vla.

pizz., non div.

$p < mp$

p

$a3$

$p < mp$

Vc.

pizz., non div.

$p < mp$

p

$a2$

$p < mp$

1st desk only (a2)

$p < mp$

Db.

pizz.

p

288 289 290 291

Fl.

p *n* *p* *n* *p* *n*

Cl.

n *p* *n* *p* *n*

Hp.

Vln. I

1st desk only (a2) *1st player only*

p *p* *mp* *p* *p* *mp* *p* *mp* *n*

Vln. II

1st desk only (a2) *1st player only*

p *mp* *p* *mp* *p* *mp*

Vla.

1st desk only (a2) *1st player only*

p *mp* *p* *mp* *p* *mp*

Vc.

1st player only

p *mp* *p* *mp* *p* *mp*

Db.

1st player only

IGNATIAN EXERCISES
for sinfonietta

Christopher Stark (2009)

Written for the Cornell Festival Chamber Orchestra

INSTRUMENTATION

Flute
Oboe
B-flat Clarinet
Bassoon

F Horn
C Trumpet
Tenor Trombone

Timpani
Percussion (One Player)

Tambourine, Marimba, Crotales, Bass Drum, Cabasa,
Snare Drum, Small and Large Suspended Cymbals,
Wood Block, Large Tam-tam, Triangle, Brake Drum

Piano

2 Violins
Viola
Violoncello
Contrabass

DURATION

7 minutes 30 seconds





SCORE IN C

with the usual octave transpositions

PREMIERE PERFORMANCE

April 4, 2009
Cornell Festival Chamber Orchestra
Chris Younghoon Kim, conductor
Barnes Hall, Cornell University
Ithaca, New York

PERFORMANCE NOTES

- 1) *ppp* & *fff* = as loud and as soft as possible
- 2)  = rapidly oscillating harmonic glissando*
- 3)  = 3/4 sharp  = 3/4 flat
- 4)  = choke cymbal

*Inside the piano, rapidly slide finger back and forth on notated string. Use only the 3-6 inches of the string nearest to the keyboard to produce the highest harmonics possible—and to prevent the player from having to stand to reach.

IGNATIAN EXERCISES

for fourteen players

Un ricordo lontano (♩ = 52) ← ♩ = ♩ → *sempre*

Christopher Stark (2009)

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet

Trombone

Percussion

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

con sord. (stopped)

fff

con sord. (straight)

ppp *fff*

con sord. (straight)

ppp *fff*

solo, espressivo

gliss.

mf

Large Suspended Cymbal

arco

n *fff*

(as much as possible, choke cymbals at the pinnacle of crescendo)

Small Suspended Cymbal

arco

n

+ (muted)

fff

Ped.

senza vib.

p sempre

sul G

p sempre

ppp

p sempre

ppp *p* *ppp* *p* *ppp* *p* *ppp*

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A

[illegible]

B

12

(bisbigliando)

Fl. *ppp* *ff* *ppp*

Ob.

Cl. *flz.* *ppp < ff > ppp*

Bsn.

Hn. *fff*

Tpt. *fff*

Tbn. *flz., (con sord.)* *ppp < f > ppp*

Perc. *ff* *Lrg. Sus. Cym.* *arco* *n* *f*

Pno. *tre corde* *fff > ppp*

Vln. I *senza vib.* *ppp* *p*

Vln. II *senza vib.* *ppp* *p*

Vla. *sul D, sul pont.* *ppp* *p* *tr (< >)* *tr simile* *tr* *tr* *tr* *tr*

Vlc. *arco* *ppp* *p sempre*

Cb. *ppp* *p sempre*

17

Fl. *flz.*
pp < *ff* > *ppp* *jet whistle*
fff > *ppp*

Ob. *senza vib.* *molto vib.*
pp < *f* > *ppp*

Cl. *flz.*
pp < *ff* > *ppp*

Bsn. *senza vib.* *molto vib.*
pp < *f* > *ppp*

Hn.

Tpt. *senza sord.*
ppp < *ff*

Tbn. *senza sord.*
ppp < *ff*

Perc. *arco* *Sm. Sus. Cym.* *wooden stick*
n < *ff* *fff*

Pno. *fff* > *ppp*

Vln. I. *molto vib.* *molto sul pont.* *senza vib.* *gliss.*
f > *p* > *ppp*

Vln. II. *molto vib.* *molto sul pont.* *senza vib., gliss. sul G* *gliss.*
f > *p* > *ppp*

Vla. *tr* *ord., molto vib.* *(simile) tr* *ord.*
f > *p* > *ppp*

Vlc. *fff*

Cb. *fff* *sul pont., solo* *fff*

C

21

Fl.

Ob.

Cl.
breath articulation

Bsn.
breath articulation

Hn.
breath articulation
+++++

Tpt.
breath articulation con sord.

Tbn.
breath articulation con sord.

Lrg. Sus. Cym. (wooden stick)

Perc.
Marimba hard yarn mallets

Pno.
una corda soli

Vln. I
pizz. arco, ord., sul D

Vln. II
pizz. arco, ord., sul D

Vla.
pizz.

Vlc.
pizz.

Cb.

ppp mf ppp pp sf p sf

6 6 6 6

solì, senza vib.

f

3

mf sempre

arco, ord., senza vib.

mf sempre

arco, solì, senza vib.

f

3

D

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

fff *fp* *fp* *fp* *fp* *fff*

fff *fp* *fp* *fp* *fp* *fff*

fff *fp* *fp* *fp* *fp* *fff*

ppp *fff*

gliss. rapido *subito gliss. molto lento*

ppp *fffmp*

molto vib. *senza vib.*

ppp *fff* *fff* *fff* *fff* *fff* *fff* *fff*

ppp *fff* *fff* *fff* *fff* *fff* *fff* *fff*

sul G, molto vib. *senza vib.*

ppp *fff* *fff* *fff* *fff* *fff* *fff* *fff*

molto vib. *senza vib.*

ppp *fff* *fff* *fff* *fff* *fff* *fff* *fff*

arco, sul A, molto vib. *senza vib.*

ppp *fff* *fff* *fff* *fff* *fff* *fff* *fff*

E

35

Fl. *ff* *fff* *ff*

Ob. *f* *fff* *ff*

Cl. *f* *fff*

Bsn. *ff* *fff* *senza vib.* *mf* *f*

Hn.

Tpt. *con sord.* *fff* *f*

Tbn. *con sord.* *fff* *f*

Perc. *ff* *Crotales* (wooden sticks) (grace notes on the beat) *f* *Triangle* (metal beater, L.v.) *f* *metal beater, L.v.* *mf*

Pno. *mp*

Vln. I *ord.* *mp*

Vln. II *ord.* *mp*

Vla. *senza vib.* *mf* *f*

Vlc. *pizz.* *ff*

Cb. *ord.* *mp*

F

38

Fl. *ppp* *ff* *ppp* *mp* *breathe where necessary*

Ob. *ppp* *ff* *ppp* *mp*

Cl. *mf* *f* *pp*

Bsn. *mp*

Hn. *sfpp* *f*

Tpt. *mf* *ppp* *sfpp* *pp*

Tbn. *sfpp* *f* *pp*

Perc. *Crot.* (metal beater, l.v.) *f* *p*

Pno. *p* *mp*

* *2ed.* *

Vln. I *pizz.* *pp* *mp* *p*

Vln. II *pizz.* *pp* *mp* *p*

Vla. *pizz.* *ff* *arco, senza vib.* *pp* *mp* *p*

Vlc. *mf* *f* *pp* *mp* *p*

Cb. *p* *mp*

41

Fl. *mf* *f* *pp*

Ob. *mf* *pp*

Cl. *breathe where necessary*

Bsn. *pp*

Hn. *solo* *mf cresc.*

Tpt.

Tbn.

Perc. *Wood Block* *b.y. mallets* *pp*

Pno. *mf* *f* *ff*

Vln. I *mf* *mp* *f* *mf* *ff* *f*

Vln. II *mf* *mp* *f* *mf* *ff* *f*

Vla. *mf* *mp* *f* *mf* *ff* *f*

Vlc. *mf* *mp* *f* *mf* *ff* *f*

Cb. *mf* *f* *ff* *f*

poco accel.

44

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

Tpt. *fff*

Tbn. *fff*

Perc. *pp*
[Wd. Blk.] (h.y. mallets) [Lrg. Sus. Cym.] (h.y. mallets)

Pno. *fff*

Vln. I *fff* arco, ord.

Vln. II *fff* arco, ord.

Vla. *fff* arco

Vlc. *fff* arco

Cb. *fff* arco, ord.

G

A tempo

46

Fl. *p* *pp* *ppp sempre* *senza vib.*

Ob. *pp*

Cl. *p* *pp* *ppp*

Bsn. *p* *pp*

Hn. *ppp*

Tpt.

Tbn. *ppp* *solo, espressivo (con sord.)* *gliss.*

Perc. *ff* *pp* *Tam-tam tam-tam mallet*

Pno. *gliss. molto lento* *p sempre* *8^{va}* *8^{va}*

Vln. I *fff* *ppp* *ppp sempre* *poco vib.* *senza vib.*

Vln. II *p* *pp* *poco vib.* *senza vib.* *n*

Vla. *p* *pp* *poco vib.* *senza vib.* *n*

Vcl. *p* *pp* *poco vib.* *senza vib.* *n*

Cb. *senza vib.* *ppp sempre*

H

Doppio movimento (♩ = 104)

52

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Cabasa

Perc.

p sempre
(if muting is impossible due to piano construction, then play staccatissimo)

Pno.

fff *ppp* *fff* *ppp* *fff* *ppp*

* *Ped* sempre

Vln. I

p sempre staccato

Vln. II

ord.
p sempre staccato

Vla.

ord.
pp sempre

Vlc.

ord.
pp sempre

Cb.

55

Fl. *soli, senza vib.*
mf

Ob. *soli, senza vib.*
mf

Cl. *soli*
mf

Bsn. *mf*

Hn.

Tpt.

Tbn.

Perc. *Cab.*
fff

Pno. *fff* *ppp* *mf*
8^{va}.....1

Vln. I *fff mf sub.*

Vln. II *fff mf sub.*

Vla. *fff mf sub., sempre staccato*

Vlc. *fff mf*

Cb. *fff* *pizz.* *mf*

I

58

Fl. *ord.* *ff* *fff*

Ob. *ord.* *ff* *fff*

Cl. *ord.* *ff* *fff*

Bsn. *ff*

Hn. *mf*

Tpt. *mf* *ff*

Tbn. *mf*

Perc. Cabasa *p sempre*

Pno. *fff* *ppp*

Vln. I *pizz.* *fff* *arco* *p sempre staccato*

Vln. II *pizz.* *fff* *arco* *p sempre staccato*

Vla. *pizz.* *fff*

Vlc. *pizz.* *pp* *arco*

Cb. *pp*

61

Fl. *solì, senza vib.*
mf

Ob. *solì, senza vib.*
mf

Cl. *solì*
mf

Bsn. *f*
mf

Hn.

Tpt. *f*

Tbn.

Perc. Cab.
fff

Pno. *fff* *ppp* *mf*
8^{va}

Vln. I *fff mf sub.*

Vln. II *fff mf sub.*

Vla. *arco* *pp* *fff* *mf sempre staccato*

Vcl. *fff* *mf*

Cb. *fff* *mf* *pizz.*

112

67

Fl. *fff* *ff* 3

Ob.

Cl. *fff* 3

Bsn. *ff*

Hn. *pp* *sf* *pp*

Tpt. *pp* *sf*

Tbn. *sf* *pp* *sf*

Crot. (wooden sticks, l.v.) *f* 3

Pno. *fff* *f* 3

Vcl. *arco* *ff*

Cb. *arco* *ff*

Vln. I *fff* 3

Vln. II *fff*

Vla. *fff* *arco*

Vlc. *ff*

Cb. *ff*

arco, espressivo

K

70

Fl. *fff* (senza vib.) *f* (senza vib.)

Ob. *f* (senza vib.)

Cl. *f*

Bsn. *ff*

Hn. *sf* *ff* *p* *sf* *p* *sf*

Tpt. *ff* *p* *f*

Tbn. *fffpp* *ff* *sf* *sf* *p*

Perc. *Crot.* (wooden sticks, L.v.) *pp* *ff* *Lrg. Sus. Cym.* (wooden sticks)

Pno. *fff* *ff sub.*

Vln. I *f sempre staccato*

Vln. II *arco* *fff* *arco* *f sempre staccato*

Vla. *fff* *f sempre staccato*

Vlc. *fff* *f sempre staccato*

Cb. *fff* *pizz.* *ff*

115

L

76

Fl. *p* *fff* *f*

Ob. *p* *fff* *f* 7

Cl. *p* *fff* *f* 5

Bsn. *p* *fff* *f*

Hn. *mp* *mf*

Tpt. *f* 6

Tbn. *p* *mf* *f* 3

Brake Drum metal beaters Triangle (metal beaters, L.n.)

Perc. *p*

Pno. *p* *ff* *f*

Vln. I *ff* *pizz.* *arco* *gliss.* *f*

Vln. II *ff* *pizz.* *arco* *gliss.* *f*

Vla. *ff* *pizz.* *arco* *gliss.* *f*

Vlc. *ff* *pizz.* *arco* *gliss.* *f*

Ch. *ff* *pizz.*

80

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *f*

Tpt. *fff*

Tbn. *fff*

Perc. *fff*

Pno. *fff*

Vln. I *fff sempre staccato*

Vln. II *fff sempre staccato*

Vla. *fff sempre staccato*

Vlc. *fff*

Cb. *fff*

Sm. Sus. Cym. wooden sticks Lrg. Sus. Cym.

M



molto rit.

83

Fl. *p* *mf* *lunga*

Ob. *p* *mf* *lunga*

Cl. *p* *mf* *mp* *lunga*

Bsn. *senza vib.* *ord.* *p* *lunga*

Hn. *lunga*

Tpt. *lunga*

Tbn. *mp* *lunga*

Perc. *Tam-tam* *tam-tam mallet* *p* *lunga*

Pno. *fff* *ppp* *p* *lunga*

Vln. I *pizz.* *mf* *ff* *arco* *mf* *lunga*

Vln. II *pizz.* *mf* *ff* *arco* *mf* *lunga*

Vla. *pizz.* *mf* *ff* *arco* *mp* *3* *arco* *mp* *3* *lunga*

Vlc. *pizz.* *mf* *ff* *arco* *mp* *3* *arco* *mp* *3* *lunga*

Cb. *arco* *p* *lunga*

N
87 **A tempo**

Fl. *p* 3

Ob. *p* 3

Cl. *p* 3

Bsn.

Hn.

Tpt. *con sord.* 3 *p*

Tbn. *con sord.* 3 *p*

Marimba *b.y. mallets*
pp slightly less than the piano

Perc.

Pno. *una corda* *p*

Vln. I *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vln. II *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vla. *pizz.* *ff*

Vcl. *pizz.* *ff*

Cb.

91

Fl. *mf* *p* *mf* *p* *mf* *p*

Ob. *mf* *p* *mf* *p* *mf* *p*

Cl. *p* *ppp* *p* *ppp* *p*

Bsn. *p* *ppp* *p* *ppp* *p*

Hn. *sfpp* *ff* *sfpp* *ff* *sfpp* *ff*

Tpt. *sfpp* *ff* *sfpp* *ff* *sfpp* *ff*

Tbn. *sfpp* *ff* *sfpp* *ff* *sfpp* *ff*

Sm. Sus. Cym. (h.y. mallets)

Perc. *mf* *Mar.* (h.y. mallets) *p* *mp* *mp*

Pno. *mp* (Ped.)

Vln. I *mf* *p*

Vln. II *p* *mf* *p*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *ff*

95

Fl. *f* *ff* *fff*

Ob. *f* *ff* *fff*

Cl. *ppp* *mf* *fff*

Bsn. *ppp* *mf* *fff*

Hn. *ffpp* *ff* *ffpp*

Tpt. *ffpp* *ff* *ffpp*

Tbn. *ffpp* *ff* *ffpp*

Sm. Sus. Cym. (h.y. mallets)

Lrg. Sus. Cym. (h.y. mallets)

Perc. *mf* *ff* *ppp*

Mar. (h.y. mallets)

Pno. *mf* *f* *tre corde*

Vln. I *f* *p* *fff*

Vln. II *f* *p* *fff*

Vla. *arco* *ffpp* *fff*

Vcl. *arco* *ffpp* *fff*

Cb. *arco* *ffpp* *fff*

P

Quasi tempo primo (♩ = 58)

103 *jet whistle*

Fl. *fff* *ppp*

Ob.

Cl.

Bsn. *fff*

Hn. *fff*

Tpt. *fff*

Tbn. *fff*

Perc. *fff* *p* *fff* *Crotale* *brass mallets, l.v.* *Lrg. & Sm. Sus. Cyms.* *wooden sticks* *n*

Pno. *fff* *6* *3*

Vln. I *fff* *3* *6* *6* *6* *6*

Vln. II *fff* *5* *5* *5* *5* *5*

Vla. *fff* *fff*

Vlc. *fff*

Cb. *fff*

106

Fl. *fff sempre*

Ob. *fff sempre*

Cl. *fff sempre*

Bsn. *fffpp* — *ff* *fffpp* — *ff*

Hn. *fffpp* — *ff* *fffpp* — *ff*

Tpt. *fffpp* — *ff* *fffpp* — *ff*

Tbn. *fffpp* — *ff* *fffpp* — *ff*

Perc. *ff* *Crot.* brass mallets, L.v. *fff*

Pno. *ff* *

Vln. I 6 6 6 6

Vln. II 5 5 5 5

Vla. 5 5

Vlc. *fffpp* — *fff* *fffpp* — *fff*

Cb. *fffpp* — *fff* *fffpp* — *fff*

Q

Sm. Sus. Cym. *wooden sticks*

126

127

R

117 **Tempo primo** (♩ = 52)

Fl. *ppp sempre* *n*

Ob.

Cl. *ppp sempre* *n*

Bsn. *ppp sempre* *n*

Hn. *con sord. (straight)* *ppp sempre*

Tpt. *con sord. (bucket)* *ppp sempre*

Tbn. *con sord. (bucket)* *ppp sempre*

Marimba (medium yarn mallets) *mp* *ppp* *mp* *ppp* *mp* *ppp*

una corda *mp* *sed. sempre*

Pno.

Vln. I *mp* *ppp* *mp* *ppp* *mp* *ppp* *n*

Vln. II *mp* *ppp* *mp* *ppp* *mp* *ppp*

Vla. *mp* *ppp* *mp* *ppp* *mp* *ppp*

Vlc. *n*

Cb. *n*

S

121

Fl. *pp* *n*

Ob. *pp* *n*

Cl. *pp* *n*

Bsn.

Hn. *breath articulation* *sub. mp* *ppp* *simile* *mp* *ppp*

Tpt. *breath articulation* *sub. mp* *ppp* *simile* *mp* *ppp*

Tbn. *breath articulation* *sub. mp* *ppp* *simile* *mp* *ppp*

Perc. *mp* *ppp* *mp* *ppp* *mf* *ppp*

Pno. *mf*

Vln. I *pp sempre*

Vln. II *sul tasto, senza vib.* *n* *pp sempre*

Vla. *sul tasto, senza vib.* *n* *pp sempre*

Vlc. *pp sempre*

Cb. *pp sempre*

125

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hr. *mp* *ppp* *ppp* *mf* *ppp*

Tpt. *mp* *ppp* *ppp* *mf* *ppp*

Tbn. *mp* *ppp* *ppp* *mf* *ppp*

Perc. *mp* *ppp* *mf* *ppp* *mf* *ppp*

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

T

129

Fl. *n*

Ob. *n*

Cl. *n*

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II *n* *fff* *n* *fff*

Vla. *n* *fff* *n* *fff*

Vlc. *n* *fff* *n* *fff* *pp sempre*

Cb.

Detailed description: This page of a musical score covers measures 129 to 133. The woodwind section (Flute, Oboe, Clarinet, Bassoon) begins in measure 129 with a quarter note followed by a quarter rest, marked *n*. The brass section (Horn, Trumpet, Trombone) and Percussion are silent throughout. The Piano has a similar pattern of a quarter note and quarter rest. Violin I plays a sustained, high-pitched tone with a tremolo. Violin II, Viola, and Violoncello play a rhythmic pattern of eighth notes, marked *n* and *fff*. The Contrabass is silent. The score concludes in measure 133 with a *pp sempre* marking for the Violoncello.

134

△ □ U

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

ppp sempre

morendo

una corda

tre corde

p

ppp

n

ppp

<f

ppp sempre

morendo

(Do not change bow direction in this measure)

ppp sempre

morendo

morendo